

# in **LOVE** with volim **KONAVLE**

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GRATIS







# MUZEJI & GALERIJE KONAVALA | MUSEUMS & GALLERIES OF KONAVLE



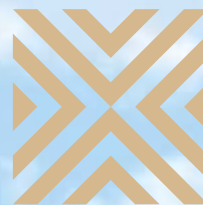
**ZAVIČAJNI MUZEJ  
KONAVALA**  
KONAVLE COUNTY  
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**ČILIPİ**



**KUĆA  
BUKOVAC**  
BUKOVAC  
HOUSE  
CAVTAT



**MAUZOLEJ  
RAČIĆ**  
RAČIĆ  
MAUSOLEUM  
CAVTAT



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# SADRŽAJ / CONTENTS

<b>Kuća Bukovac u Cavtatu</b> .....	<b>6</b>
Bukovac House in Cavtat	
<b>Uskršni običaji u Konavlima</b> .....	<b>12</b>
Easter customs in Konavle	
<b>Konavoska zdravica</b> .....	<b>16</b>
A Konavle Wedding Toast	
<b>Cavtat, na razvalinama starog Epidaure</b> .....	<b>20</b>
Cavtat, built on the ruins of ancient Epidaure	
<b>Mili Klečak, „konavoski ironman“</b> .....	<b>24</b>
Mili Klečak, "Konavle's Ironman"	
<b>Unikatna moda s inspiracijom u konavoskom vezu</b> .....	<b>32</b>
Unique fashion inspired by Konavle embroidery	
<b>Etno zbirka u kući Bokarica na Grudi</b> .....	<b>36</b>
The Bokarica house ethnographic collection	
<b>Obiteljska tradicija: vinarija Crvik</b> .....	<b>44</b>
Family tradition: Crvik Wineries	
<b>100 godina Cavtatske glazbe</b> .....	<b>50</b>
100 years of Cavtat Orchestra	
<b>Konavoska nevjesta Xenia Capor</b> .....	<b>56</b>
Konavle bride Xenia Capor	
<b>Čipka konavoskog podzemlja</b> .....	<b>62</b>
Konavle's magic underground	
<b>Biciklom kroz Konavle</b> .....	<b>69</b>
Biking through Konavle	
<b>Konavoske suze Sueza</b> .....	<b>74</b>
Tears from Konavle at the Suez Canal	
<b>Mantala - dragocjena slastica od zrelog grožđa</b> .....	<b>78</b>
Mantala - A precious dessert made from ripe grapes	



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## Božo Lasić

Načelnik općine Konavle

*Prefect of the Municipality of Konavle*

Dragi gosti!

Nakon dvije pandemijske godine koje su nas sve nepovratno promijenile, s vjerom i optimizmom gledamo u budućnost i iščekujemo bolje dane, kako u dalekoj, tako i u bliskoj budućnosti. Pred nama je ljetna sezona, tradicionalno vrijeme odmora na našoj obali i uživanja u svim čarima koje Hrvatska pruža.

U Lijepoj Našoj ne manjka lokacija na kojima možete provesti trenutke mira i spokoja, no usudit ću se reći da nijedno od njih ne može pružiti ono što mogu Konavle. U jednom danu možete uživati u svim čarima nedirnute obale i najčišćega mora, ali i u obroncima naših brdskih predjela ili Snježnice koja će vam pogledom oduzeti dah.

Naša je općina smještena nadomak grada Dubrovnika, bisera Jadrana, poznatoga u svakom kutku svijeta, no konavoski gosti gotovo uvijek kažu da su ih Konavle oduševile jednako, ako ne i više.

Baš zato što su tako blizu, a dovoljno daleko od gradske vreve idealan su izbor za odmor ne samo tijela, nego i duše.

Konavljani, koji su kao domaćini bez premca, dočekat će Vas otvorenih ruku i, što je još važnije, otvorenih srca kako biste osjetili što znači biti dio naših obitelji i naše zajednice.

Od Molunta do Cavtata, od Vodovađe do Konavoskih brda dopustite sebi iskustvo koje ne samo da nećete zaboraviti, nego ćete ga željeti i ponoviti. Konavle ne iščekuju samo Vaš dolazak, nego prvenstveno Vaš povratak u naše i vaše Konavle, raj na zemlji!

Dobrodošli!

Dear guests,

After two pandemic years that have changed us all irrevocably, we look to the future with faith and optimism in better days, in the near future and beyond. We are anticipating the summer season, a traditional time of vacation on our coast and enjoyment of all the charms that Croatia has to offer.

The beautiful country of Croatia offers a multitude of locations where you can spend moments of peace and tranquility, but I dare say that none of them can provide what Konavle has to offer. In one day you can enjoy all the delights of our pristine coastline and the sparkling clear sea, as well as our hilly slopes or the mighty Snježnica Mountain.

The Konavle Municipality is located near the city of Dubrovnik, the pearl of the Adriatic, known in every corner of the world, but our guests almost always say that Konavle delighted them equally, if not more. Precisely because it is so close, yet far enough away from the bustle of the city, Konavle is an ideal choice for a vacation not only for the body, but also for the soul.

The people of Konavle, who are unrivaled hosts, will welcome you with open arms and, more importantly, open hearts to feel what it means to be part of our families and our community.

From Molunat to Cavtat, from Vodovađa to the Konavle hills, allow yourself an experience that not only will you never forget, but which you will certainly want to repeat. Konavle is not only waiting for your arrival, but above all your return to our and your Konavle, heaven on earth!

Welcome!



## Frano Herendija

Direktor Turističke zajednice općine Konavle  
*Director of the Konavle Tourist Board*

Poštovani čitatelji,  
poštovani posjetitelji Konavala!

Naš časopis „Volim Konavle“ pomalo odrasta. Pred vama je treći broj u kojem ćete, kao i u prethodnima, naći niz zanimljivih priča u kojima vam nastavljamo približavati sve vrijednosti i posebnosti Konavala i njegovih ljudi.

Konavle žive svoje tradicije, ali, podjednako, žive i svoju sadašnjost. Stoga je i ovaj broj časopisa vremeplov kojim ćemo, zajedno s vama, proći kroz vrijeme, od drevnog Epidauruma do današnjih dana.

Jedna od prirodnih posebnosti ovoga kraja je, široj javnosti malo poznato, podzemlje Konavala sa svojim brojnim geološkim fenomenima koje posljednjih godina intenzivno istražuje i proučava grupa mladih konavoskih speleologa entuzijasta.

U godini kada se obilježava 100 godina od smrti Vlaha Bukovca, donosimo priču o Kući Bukovac koja će nas dodatno približiti radu i djelu ovom velikanu hrvatskog slikarstva.

Predstavljamo i vrijedno nasljeđe Vezilačke udruge Cavtat, etno zbirku obitelji Bokarica, kao i utvrdu na Prevlaci.

Živa tradicija konavoske svadbene zdravice je, pored umijeća izrade konavoskog veza, drugo zaštićeno, nematerijalno kulturno dobro Republike Hrvatske s područja Konavala što je najbolja potvrda njezine vrijednosti i autentičnosti na što smo iznimno ponosni.

Dear readers and visitors to Konavle,

Our magazine *In Love with Konavle* is slowly growing up. In front of you is our third issue which, like the previous ones, brings you a series of interesting stories which will acquaint you with values and uniqueness of Konavle and its people. Konavle lives through its traditions, but equally, it lives in the present. Therefore, this issue of the magazine is a time machine with which we will travel through time with you, from ancient Epidaurus to the present day.

One of the natural features of this area, little known to the general public, is the Konavle underground with numerous geological phenomena, which in recent years have been intensively researched and studied by a group of young enthusiastic Konavle speleologists.

In the year marking the 100<sup>th</sup> anniversary of the death of Vlaho Bukovac, we bring you the story of the Bukovac House, and work of this great Croatian painter.

We also present the valuable heritage of the Cavtat Embroidery Association, the ethnographic collection of the Bokarica family, as well as the fortress on the Prevlaka Peninsula.

The living tradition of the Konavle wedding toast is, in addition

to the art of making Konavle embroidery, another asset officially protected as intangible cultural heritage of the Republic of Croatia from the Konavle area. We are extremely proud of this confirmation of its value and authenticity. The Konavle toast is accompanied by a good drink, which is not hard to find in Konavle, so in this issue we present the young Konavle winemaker Petar Crvik, heir to the viticulture and winemaking tradition of the Crvik family, winner of numerous domestic and international awards for top quality wines.

Konavle artist Mili Klečak expresses his love and care for his homeland in a special way – by recycling discarded car parts and other metal objects into unique sculptures that have recently attracted increased attention throughout the area and beyond.

I believe that these and other stories in this issue will catch your attention and reveal lesser known details about the past and present of Konavle.







KUĆA BUKOVAC U CAVTATU

# Obiteljski dom i muzej jednog od velikana europskog slikarstva 19. stoljeća

**U** drugoj polovici 19. stoljeća Cavtat je bio živo primorsko mjesto koje se našlo u fokusu interesa za povijesna i arheološka istraživanja bogate mu, antičke, povijesti. Mnoge će znamenite ličnosti tada posjetiti Cavtat pa tako i Arthur Evans, slavni arheolog, koji će na dubrovačkom području boraviti između 1875. i 1882. godine. Onodobni Cavtat, Mato Vodopić, dubrovački biskup i književnik, opisat će u romanu Marija Konavoka:

*Uzdruž Rive, kako je Cavtaćani nazivlju, s jedne strane pivnice, dućani, kavane, a druge plavčice, neke u moru na sidru, neke na žal istegnute i podaprte... Prošetaj se po Rivi i sve ti je udijl pred očima. Ljudi prosti, ribanjem i pomorstvom potrebno pribavljaju; među njima koji trgovčić, što u Dubrovnik ili u Trst dodaje ulje, loj, kože i drugo te Konavljani snose, a prima u zamjenu one trgovine, koje trebaju mještani. Krčmar mnogo više nego mjesto podnosi radi*

*svakidašnjega slaženja Konavljana, ili da prebrode u Dubrovnik ili da opreme tu sudbeni ili koji drugi posao.*

U tom gradiću, 1855. godine, rodio se Vlaho Bukovac (Biagio Fagioni), jedan od najboljih hrvatskih slikara, utemeljitelj hrvatske moderne. Bukovčeva rodna kuća smještena je gotovo u samom centru Cavtata na terasastom terenu, s pogledom na luku.

Taj prostor se, od ranog 19. stoljeća, kad je u cavtatsku luku uplovio tali-



janski mornar iz okolice Genove, Giuseppe Fagioni, djed Vlaha Bukovca, nalazi u posjedu obitelji. Giuseppe se neko vrijeme zadržao u Cavtatu gdje je upoznao djevojku Anu Kličan, koja će 1807. postati njegova žena, a u starim katastarskim kartama i knjigama iz 1837. godine, njegovo ime naći ćemo uz vlasništvo jednokatnice s cisternom, prizemnom kuhinjom i krušnom peći, uz koje će, sa zapadne strane, stajati ruševina.

Ta prva kuća doživjela je niz transformacija i nadogradnji da bi svoj konačan izgled zadobila 1900. godine zahvaljujući samome Vlahu Bukovcu, koji je, nad zapadnim dijelom kuće, nadgradio atelje i ujediniio pročelje nekad dviju stambenih jedinica. Ali, nije to prva Bukovčeva intervencija u tkivo kuće. Kad je imao nepunih sedamnaest godina, mladi Bukovac, vrativši se svome domu, nakon preživljene ne-



sreće, s jedrenjaka na kojemu je kratko vrijeme plovio kao mornar, zatekao je ozbiljne radove na rodnoj kući. Bukovčev otac, Agostino Fagioni, nadogra-

dio je staru kućicu za još jedan kat te uredio i zapadni dio građevine koja je dugo bila u ruševnom stanju. Upravo će, te 1872. godine, svježe žbukani zidovi postati slikarski poligon za budućeg slikara. Mladi Bukovac izveo je oslike na zidovima i stropovima prostorija i stubišta sve tri etaže kuće. Ti oslici nisu bili samo dekoracija kuće. Egzotične životinje, pejzaži i alegorijske figure zasigurno su činili pomak u svakodnevnoj percepciji života obitelji Fagioni.

*Rekoh ćaći, da ću mu ja slikama i uresima iskititi kuću i to onako, kako sam vidio od nekog slikara Zebedea iz*

**Prva kuća doživjela je niz transformacija i nadogradnji da bi svoj konačan izgled zadobila 1900. godine zahvaljujući samome Vlahu Bukovcu, koji je, nad zapadnim dijelom kuće, nadgradio atelje i ujediniio pročelje nekad dviju stambenih jedinica.**





*Dubrovnik. I tako učinih. To su upravo prvi moji slikarski radovi. Moj ćaće je bio ponosit na moje umijeće i zvao gospodu, da vide moju rabotu. U mjestu se razglasilo, da je Vlaho slikar. – zabilježio je Bukovac na stranicama svoje autobiografije.*

Usljedit će vrijeme traženja u kojemu smjeru dalje kroz život. Neko vrijeme Bukovac će provesti u Peru, a zatim gotovo tri godine u San Franciscu. Uvidjevši da je jedini poziv za njega onaj slikarski, Vlaho Bukovac odlazi na studij u Pariz gdje će živjeti i raditi punih šesnaest godina, da bi se 1893. godine nastanio u Zagrebu. Neočekivani povratak u rodni kraj, gdje će, uz kraća putovanja, u kontinuitetu provesti četiri godine, donio je novu nadogradnju i adaptaciju kuće. Sagrađio je slikarski atelje, prvi takav prostor u Cavtatu, koji je cijelom dužinom sjevernog zida otvoren velikom prozorskom staklenom stijenom i vratima prema stražnjem vrtu.

1902. godine Bukovac napušta Cavtat, kraće vrijeme boravi u Beču, a potom odlazi u Prag. Za vrijeme njegovog odsustva o kući brinu brat Jozo Fagioni i prijatelj Giorgi Bijelić, a kuća, već tada, osim funkcije obiteljskog doma, započinje i svoj paralelni mu-

zejski život. Slikarev atelje povremeno biva otvaran zainteresiranoj javnosti, kao i uvažanim cavtatskim gostima, o čemu saznajemo iz pisama koja je Bijelić slao Bukovcu u Prag.

Nakon Bukovčeve smrti 1922. godine, obitelj koja povremeno živi u kući nastaviti će s praksom otvaranja ateljea za posjetitelje, uz njihovo ekskluzivno vodstvo. Taj hibridni model obiteljsko – muzejskog prostora zadržat će se sve do 1964. godine kad su Bukovčeva djeca kuću i umjetnine predali Jugoslavenskoj akademiji znanosti i umjetnosti radi uspostave Memorijalnog muzeja Vlaho Bukovca. Proći će čitavih deset godina da kuća opet zaživi kao muzejski prostor, ali opet ne cijela, već samo njezin drugi kat. Ratne aktivnosti na ovom području uvjetovale su evakuaciju slika u Dubrovnik, a zgradu prepustile nagrizanju vremena. Nakon smirivanja ratnih prilika i osnivanjem institucije Muzeji i galerije Konavala počinje novi život kuće. Započeli su opsežni radovi na izradi projektne dokumentacije, obnove zgrade i restauracije ponovo otkrivenih, zaboravljenih zidnih oslika. U sklopu radova, što nas vraća na početak ove priče, u stražnjem vrtu kuće, prilikom iskopa zemlje kako bi se dobio prostor za muzejsku čuvao-

nicu, 2001. godine naišlo se na znatan broj različitih artefakata koji su potvrdili kontinuitet života na ovoj mikrolokaciji još od antičkih vremena. Pronađen je veliki broj tegula i imbreksa, rimskog crijepa, kao i podnica rimske kuće. Tom prilikom iz zemlje je izvađeno i nekoliko cjelovitih pokretnih nalaza: mali kućni žrtvenik, keramička čaša, koštana posudica, balzamariji, i sl.

Sam urbanističko - arhitektonski koncept kuće obitelji Fagioni - Bukovac na neki način podrazumijeva i tradiciju ladanjskog života renesansnog Cavtata, zadržavajući obiteljsku intimnost unutar visokih ogradnih zidova, u specifičnoj fuziji vrtnog mikro svijeta i života u urbanom prostoru.

Kuća je danas u potpunosti otvorena za uživanje u djelu Vlaha Bukovca, ali i posebnoj atmosferi izgubljenih vremena koju je još uvijek zadržala. Dobro došli!







## BUKOVAC HOUSE IN CAVTAT

# The family home and museum of a great 19<sup>th</sup> century European painter

**I**n the second half of the 19<sup>th</sup> century, Cavtat was a lively coastal town that found itself the focus of interest for historical and archaeological research due to its rich, ancient history. Many notable personalities visited Cavtat at that time, including Arthur Evans, a famous archaeologist, who stayed in the Dubrovnik area between 1875 and 1882. Mato Vodopić, the bishop of Dubrovnik, described Cavtat in his novel *Marija Konavoka* (Marija from Konavle):

*Along the Riva, as the Cavtat people call the waterfront, on one side there are pubs, shops, cafés, and on the other, boats, some in the sea at anchor, some pulled out on the pebbled beach and propped up ... Take a walk on the waterfront and everything's in front of your eyes. Simple people who make their living fishing and seafaring; among them a few shopkeepers who ship oil to Dubrovnik or Trieste, lard, leather, and other goods that Konavle people*

*produce, and receive in exchange those goods that are needed by the locals. There are inn keepers that the locals would require, due to daily comings and goings by Konavle people en route to Dubrovnik or to undertake judicial or other business in town.*

Vlaho Bukovac (Italian: Biagio Fagioni), one of the greatest Croatian painters, the founder of Croatian modernity, was born in this small town in 1855. Bukovac's birthplace is located



## BUKOVAC HOUSE IN CAVTAT

almost in the center of Cavtat on a terraced terrain, overlooking the harbor.

This property has been in the possession of the family since the early 19<sup>th</sup> century, ever since Bukovac's grandfather Giuseppe Fagioni, an Italian sailor from near Genoa, sailed into the port of Cavtat. Giuseppe stayed for a while in Cavtat where he met Ana Kličan, who would become his wife in 1807. In the old maps and books from 1837, one can find his name associated with the ownership of a one-story house with a cistern, a ground-floor kitchen, and a

bread oven, along which, on the west side, there stood the ruin of a former building.

This first house underwent a series of transformations and upgrades to achieve its current appearance in 1900 thanks to Vlaho Bukovac himself, who added an atelier over the western part of the house and merged the façades of the two residential units. But this was not the first intervention by Bukovac in the appearance of the house. When he was less than 17 years old, young Bukovac, upon return to his home after

surviving an accidental fall on a sailing ship on which he had been working for a short time, found major construction underway at his house. Bukovac's father, Agostino Fagioni, upgraded the old cottage by adding another floor and rebuilt the western part of the building, which had long been in ruined condition. It was in 1872 that freshly plastered walls would become experimental canvases for the future painter. Young Bukovac decorated the walls and ceilings of the rooms and staircases of all three floors of the house with his murals. Those images were not mere decorations of the house. Exotic animals, landscapes, and allegorical figures certainly altered daily perceptions of life in the Fagioni family.

*"I told dad that I would embellish his house with paintings and carvings, just like I saw a certain painter Zebedeo did in Dubrovnik. And so I did. Those were my first paintings. My dad was proud of my skill and called the gen-*

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**This first house underwent a series of transformations and upgrades to achieve its current appearance in 1900 thanks to Vlaho Bukovac himself, who added an atelier over the western part of the house and merged the façades of the two residential units.**







The urban-architectural concept of the house of the Fagioni-Bukovac family itself in some way also implies the tradition of the country life of Renaissance Cavtat, while maintaining family intimacy within the high fence walls, in a unique fusion of the garden and urban space.

Today the house is fully open to the public to appreciate the work of Vlaho Bukovac and enjoy the special atmosphere of lost times that it still retains. Welcome!

*tllemen to see my work. Word spread through town that Vlaho was a painter.*" – Bukovac noted on the pages of his autobiography.

Thus ensued a time of searching for which direction to follow further on in life. Bukovac would spend some time in Peru, and then almost three years in San Francisco. Realizing that the only career for him was painting, Vlaho Bukovac went to study in Paris where he lived and worked for 16 years, and in 1893 he settled in Zagreb. His unexpected return to his native land brought a new upgrade and adaptation of the house. He built a painting studio, the first such space in Cavtat, open along the entire length of the northern wall with a large wall of windows and a door to the back garden.

In 1902 Bukovac left Cavtat, spent a short time in Vienna, and then went to Prague. During his absence, his brother Jozo Fagioni and friend Giorgji Bijelić took care of the house, and even then, in addition to the function of the family home, the house began its parallel museum life. The painter's studio was occasionally opened to the interested public, as well as to the distinguished guests of Cavtat, according to the letters that Bijelić sent to Bukovac in Prague.

After Bukovac's death in 1922, the family members who occasionally lived in the house would continue the practice of opening the studio for vis-

itors, with their exclusive guidance. This hybrid model of a family-museum space would be maintained until 1964 when Bukovac's children handed over the house and artworks to the Yugoslav Academy of Sciences and Arts for the establishment of the Vlaho Bukovac Memorial Museum. It would take another 10 years for the house to again come to life as a museum space, but once more, not the entire house, only its second floor. During the 1990s Homeland War in this area, the paintings were evacuated to Dubrovnik and the building was left to erode with time. As the war ended and the institution of the Museums and Galleries of Konavle was established, a new life of the house began. Extensive work commenced on the preparation of project documentation, renovation of the building, and restoration of the rediscovered, forgotten wall paintings. As part of the works, which brings us back to the beginning of this story, in the back garden of the house, when excavating the soil in order to make space for the museum's storage room, in 2001 a considerable number artifacts were discovered that confirmed the continuity of life on this location ever since antiquity. A large number of Roman tiles, as well as the floor of a Roman house, were found. On that occasion, several complete artifacts were also extracted from the ground: a small home altar, a ceramic cup, a bone bowl, balsams, etc.







# Uskrsni običaji u Konavlima

**Na penganim jajima svaki autor i autorica može u okviru tradicijskog pokazati maštovitost, a za to treba i truda i vremena.**

**U**skrsno buđenje prirode u konavskom puku oduvijek se povezivalo s buđenjem kreativnosti, čije su najizrazitije znamenje pome i pengana jaja. U procesiji u nedjelju pred Uskrs vjernici nose ispletene mlade grančice palme, pome i grančice maslina. Pletenje palminih grančica uvriježilo se nakon što se u prošlosti na pobožnosti išlo s cijelim granama palme ili masline koje su označavale blagostanje u kući, zdravlje ukućana i dobar urod u baština.

Danas se među Konavokama svih generacija razvila prava mala umjetnost pletenja mladih palminih listova koji se oblikuju u križice, fjočice, lan-

čiće... Na penganim jajima svaki autor i autorica može u okviru tradicijskog pokazati maštovitost, a za to treba i truda i vremena. Dva do tri dana pred najveći kršćanski blagdan troše se velike količine pčelinjeg voska za penganje ljuske jajeta šarama. Tu su točkice, vitice, crtice, kružići i križići. Kao i u prošlosti, popularno je bojanje u lučini, boji nastaloj iskuhavanjem kore luka. Neke žene koriste karteke s bojom za odjeću ili 'crvenilo' iz pigmenta biljke broća, za zagasitu nijansu crvene. Na jaje se voštane dekoracije nanose vrhom glavičaste igle, najčešće utaknute u grančicu loze ili smokvina izdanka. Vosak se ni u jednom trenutku ne smi-



je stvrdnuti, a s nanošenjem šara ne smije se odugovlačiti. Išarana jaja potope se u vodu s dodanom bojom. Temperatura vode raste dok se vosak ne otopi, sklizne s jaja i ostavi trag u obliku u kojemu ga je autorica zamislila. Među Konavljanima poruke s dobrim željama za primatelje pisanica u počecima nisu bile uobičajena praksa, no pošiljatelji su s vremenom počeli ispisivati želje i poruke za njih posebnim primateljima.

Kao i drugdje gdje vjernici slave Uskrs, i konavoske familije nose hranu u crkvu na blagoslov. U košarama se nađu pinice, pogače, mladi sir, jaja i prstohvati soli. Nakon dugog razdoblja posta, svi se raduju bogatom blagdanskome ručku.

Uskrsne trpeze obiluju mesnim jelima i slatkim delicijama. Kao i u prošlosti, i danas uskrsni stol krase pečena janjetina, kozletina, teletina, domaći sir... Konavljani za feste rado kušaju i domaći štrudel, ali slatki kruh pinica ostaje kraljica prigode. Neki je kupe gotovu, a drugi se potrudu zamijesiti kod kuće tijesto. Uskrsa nema ni bez karakterističnog proljetnog slatkog kruha, pinice, koja je ukusna, a ne traži previše sastojaka. Nešto brašna, šećera, mlijeka, masla i kvasca, jaja i prstohvat soli, uz dodatak ribane korice domaćeg limuna, sladokuscima će učiniti gust, a blagdanu dati poseban šug. Pinici su se, dakako, najviše veselili mališani kojima su popodne po uskrsnom objedu išli igrati proljetne igre za najmlađe. Najpopularnije je bilo tucanje jajima, svojevrсни ogled malih natjecatelja koji bi provjeravali čija je ljuska izdržljivija u blagdanskome 'srazu'. Nakon Uskrsa bi nastupilo proljepšanje vremena pa bi s s lijepim vremenom i buđenjem prirode ponovno započinjalo vrijeme zabave, bala i šetnji.

**Danas se razvila  
prava mala umjetnost  
pletanja mladih  
palminih listova koji  
se oblikuju u križiće,  
trupice, skalice,  
lančice, a sve ovisi o  
maštovitosti i vještini  
izrađivača.**







# Easter Customs in Konavle

**In Konavle families Easter Day would begin with prayer and food, which was sprinkled with holy water that the family members had previously brought from the early morning blessings in the church.**

**T**he awakening of nature in the spring season has always been associated among the Konavle people with the awakening of creativity, the most important of which are the arts of making and painting festive Easter eggs.

On Palm Sunday, the Sunday of the Passion of the Lord, and the last Lenten Sunday before Easter Week, the faithful in church processions carry woven palm fronds and olive branches. Palm weaving has been common throughout history in the Dubrovnik area, but the Konavle people adopted this custom only 60 years ago. Until then reigned the custom of carrying leaves of the heart of palm or whole branches tied with rope, tape or a ribbon. The faithful called this bundle of palm and olive branches, which would most often be carried over their shoulders by the host, the Blessing, and they believed that it brought health and well-being throughout the year. From the Great Blessing, after the procession, smaller bunches were made and carried to farmlands to protect the crop. Blessings would be kept from one Palm Sunday to the next Palm Sunday the following year, and then they would be burned, both in houses and churches, and the ashes would be used for the ceremony on Ash Wednesday,

the first day of Lent. Nowadays, the craft of weaving young palm leaves has developed; depending on the imagination and skill of the maker, they are formed into crosses, logs, ladders, and chains. In addition to weaving palm fronds, creativity is also reflected in the art of painting eggs.

Since ancient times, women have dyed eggs on Good Friday or Holy Saturday. Then, as well as today, wax was used to on-lay patterns of dots, dashes, circles, and crosses upon the eggs, which would then be dyed using the pigment made from the skin of red onions. Often, for this purpose, dyes for clothes or plants with pigment such as madder were also used, for a deeper shade of red. Patterned decorations made of real beeswax are 'painted' onto eggs or, more precisely, applied to the eggshell with the tip of a pin inserted into the twig of a grape vine. While making decorations, wax should constantly be maintained in a liquid state, and the patterns should be applied with quick and deft movements. The needle is dipped in wax, and the wax-decorated eggs are placed in water with dye, so they heat up slightly, until the wax dissolves, slips off the eggs, and leaves a mark in the form in which the author conceived it. Originally, messages





of good wishes for the recipients of Easter eggs were not a common practice in Konavle, however, one traditional motif vehemently resisted change. It was a flower with four petals on each side of the Easter egg, sometimes enriched with a rosette. Konavle families in mourning would welcome the holiday only with boiled, not painted, eggs.

In Konavle families Easter Day would begin with prayer and food, which was sprinkled with holy water that the family members had previously brought from the early morning blessings in the church. If a few crumbs of Easter cake or bread or eggshells were left after the meal on the dining table, the Konavle people would collect all the leftovers, burn them in the hearth, and then use this to sprinkle the earth in the farmlands, under the fruit trees and vines, for a better yield. In the past, the bride's family would gift dyed eggs to the family of the groom.

At Easter or *The Resurrection*, as the greatest Christian holiday was called by the people of Konavle, the faithful went to Mass in the most beautiful costumes. After a long period of fasting, when the slightest trace of meat should not have even touched the cutlery, at Easter the people would rejoice around a dining table with rich offerings of meat delicacies and sweets. An Easter meal would rarely go by without roast lamb, goat or veal, and delicious homemade cheese. There would also be plenty of sweet specialties, cakes, and strudels on the table, and holiday celebrations also allowed for a shot of grappa, a cup of coffee, and much more.

There is no Konavle Easter without the characteristic sweet bread or called *pinica*, which does not require too many ingredients. Some flour, sugar, milk, butter, and yeast, eggs, and a pinch of salt, with the addition of the zest of a homegrown lemon, will delight those with a sweet tooth, and give the holiday a special flair. The little ones, to whom the Easter afternoon belonged, were most excited about *pinicas*, of course. On that holiday Sunday, the youngest would look forward to the children's Easter games. The most popular among them was egg-cracking; a kind of little competition to see whose eggshell would be most durable in the holiday 'clash'. On the Sunday after Easter, also known as Little Easter, the elder Konavle women, dressed in their most beautiful attire for Mass, would distribute dyed eggs to men from the immediate and extended family. After Easter, the weather would become nicer, and with it would come the awakening of nature when the time of fun, dances, and walks would begin again.





# Dobro mi došao, prijatelju!

**Zdravica je najsvečaniji trenutak na svakoj konavoskoj svadbi. Izgovara je zdravičar pred svatovima, prije pečenog, odnosno glavnog jela na svadbenoj svečanosti, a uzvanici stoje na nogama s čašama vina u rukama i aktivno sudjeluju odgovarajući domaćinu svadbe.**

„**S**tara je konavoska navada pozvati prijatelja „u sebe doma“, za očinsku trpezu, ne pitajući ga ni koje je vjere ni iz kojega je naroda – ako je prijatelj – otvorena su mu vazda vrata i vazda je dobrodošao na kus mesa i peču kruha, na kuto vina i kupicu rakije, da čovjek s čovjekom podijeli što ima, da se narazgovara i napije bratski i u slozi. Tako kazuju i starinske i znamenite konavoske zdravice.“ piše konavoski pjesnik Stijepo Mijović Kočan o svadbenoj zdravici koja je najpoznatiji oblik usmene književnosti u Konavlima.

Ova svečana napitnica je još uvijek živa tradicija koja se, na jugu Hrvat-

ske, gotovo neizmijenjena, u cijelosti, održala stoljećima. Prošle je godine Konavosku zdravicu Ministarstvo kulture Republike Hrvatske proglasilo zaštićenim nematerijalnim kulturnim dobrom Hrvatske.

„Punijeh ruka i vesela srca...“ tako se u Konavlima dočekuju gosti, a to je tek jedan stih iz zdravice, duljeg svečanog govora koji se izvodi prigodno na konavoskim svadbama, kao dobrodošlica gostima, izraz želje za dobrim zdravljem i blagostanjem domaćina i njegovih gostiju.

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Zdravičar može biti samo muškarac, a nazdravlja se vinom. Do polovice 20. stoljeća zdravicu je govorio netko od svatova ili ukućana, a danas se za tu priliku poziva zdravičar.

Govornici zdravica, nositelji nematerijalnog dobra, nastavljajući su predaju, koji tekstove i način izvedbe uče od







prethodnika i iz starih zapisa. Njihovi nastupi na svadbama stvar su prestiža te su pokazatelji lokalnog i nacionalnog identiteta obitelji koja ženi sina ili udaje kćer.

Premda se oblik vjenčanja u Konavlima, u posljednjih 150 godina, promijenio, zdravica je preživjela kao središnji i najvažniji dio svečanosti. Njezini dijelovi se često koriste i izgovaraju i u drugim svečanim prigodama.

Skoro svako konavosko selo ima svoju zdravicu, svoju varijantu, u kojoj se može prepoznati iz kojeg sela dolazi zdravicar, ali su način izričaja i želje za zdravljem i blagostanjem svima zajednički, kao i poruke koje prenosi - svat-

ko je dobrodošao bez obzira na pripadnost vjeri ili narodu iz kojeg dolazi.

To je osnova zdravice, nematerijalne baštine po kojoj se u Konavlima i danas živi, način na koji dijelimo blagodat i uživamo ljepote našega pitomoga kraja, kroz koji se prožimaju utjecaji kulturnih i civilizacijskih krugova Mediterana, Istoka i Zapada.

Podijeli što imaš i veseli se s prijateljima, novim i starim, *k'o u sebe doma*. Takvom svjetonazoru se, kroz zdravicu, i danas uče djeca u konavoskim kućama čija su vrata dobronamjernim gostima uvijek bila širom otvorena. Iako zdravicu nije lako naučiti napamet jer ima jako puno strofa i stihova, mlađe

konavoske naraštaje to ne obeshrabruje. Dapače, sve veći broj mladih čuva taj lijepi običaj, otimajući ga od zaborava i prašine.

Ne zna se točno kad se prvi Konavljani digao na noge da nazdravi, no sigurno je da se svaki domaćin konavoske kuće trudio ugostiti uzvanike najbolje što može. Te se društvene vrijednosti i norme u Konavlima, u svojoj srži očuvane u zdravici, nisu promijenile kroz stoljeća. Svakoga tko, u konavosku kuću, dolazi kao prijatelj dočekat će prijatelj i domaćin koji će s njime podijeliti i kruh i razgovor.





# Welcome, friend

**The toast is the most ceremonial moment at every Konavle wedding. It is recited by the toastmaster in front of the entire wedding party, before the main course at the wedding dinner. The guests stand on their feet with glasses of wine raised, actively participating and addressing the hosts.**

**“**It is an old Konavle tradition to invite a friend to one's home, to the family table, without asking what religion or nation he is from, for, if he is a friend, the door is always open to him and he is always welcome for a bite of meat and a piece of bread, to a goblet of wine and a cup of brandy, for a man to share with another man that which he has, to talk and drink fraternally and in harmony. This what the famous ancient Konavle toasts say.” So writes the Konavle poet Stjepo Mijović Kočan about the wedding toast, which is the most famous form of oral literature in Konavle.

This festive toast is still a living tradition that, in the south of Croatia, has remained almost unchanged, in its entirety, for centuries. Last year, the Konavle Toast was declared a protected intangible cultural heritage of Croatia by the Ministry of Culture of the Republic of Croatia.



“Full hands and happy hearts ...” is how guests are greeted in Konavle, and this is just one verse from the toast, a long ceremonial speech recited at Konavle weddings to welcome guests and express good wishes for the health and well-being of the host and his guests.

The toast is the most ceremonial moment at every Konavle wedding. It is recited by the toastmaster in front of the entire wedding party, before the main course at the wedding dinner. The guests stand on their feet with glasses of wine raised, actively participating and addressing the hosts. The speech is always of the same form and content, composed of several units that are separated by the invocation

of the toastmaster: “As it is and will be, God willing”, to which those present respond: “Amen, God willing!”

The toastmaster is always a man, and he toasts with wine. Until the middle of the 20<sup>th</sup> century, the Konavle Toast was delivered by one of the wedding guests or family members, but nowadays a formal toastmaster is invited for the occasion.

The orators of the toasts, the bearers of the intangible heritage, are the keepers of the tradition, who learn the texts and the manner of performance from their predecessors and from old written records. Their performances at weddings are a matter of prestige and are indicators of the local and national identity of a family that marries a son or daughter.

Although the form of weddings in Konavle has changed in the last 150 years, the toast has survived as the central and most important part of the ceremony. Sections of the toast are often used and recited on other festive occasions.

This is the basis of the toast, the intangible heritage of Konavle that locals live by even today, the way they share the blessings and enjoy the beauty of the cultivated land, and which shows the influence of cultural and civilizational circles of the Mediterranean, the East, and the West.

Almost every village in Konavle has its own toast, its own variant, in which one can recognize which village the toast comes from, but the manner of expression and wishes for health and well-being are common to all, as is the messages it conveys – everyone is welcome, regardless of his religion or the people from which he comes.

Share what you have and rejoice with friends, new and old. Such a worldview, through the toast, is still taught to children in Konavle homes whose doors have always been wide open to well-meaning guests. Although the toast is not easy to memorize because it has many stanzas and verses, the younger generations of Konavle are not discouraged. On the contrary, more and more young people are keeping this beautiful custom, salvaging it from oblivion and dust.

It is not known exactly when the first man from Konavle got up to make a toast, but it is certain that every host from Konavle endeavored to host his guests as generously he could. These social values and norms in Konavle, at their core preserved in this toast, have not changed over the centuries. Everyone who comes to a home in Konavle as a friend will be greeted by a friend and host who will share bread and conversation.







# Cavtat, na razvalinama starog Epidaura

**Današnji gradić Cavtat smjestio se na razvalinama antičkog Epidaura, no, na žalost, od njega su nam ostali samo pabirci raštrkani u krajoliku.**





**D**anašnji gradić Cavtat smjestio se na razvalinama antičkog Epidaura, no, na žalost, od njega su nam ostali samo pabirci raštrkani u krajoliku. Potreba za njihovim razotkrivanjem, u lokalnoj zajednici se javila još sredinom 19. st. kada Sir Arthur Evans, poznati britanski arheolog prolazi ovim krajevima, a 15. srpnja 1929. g. član dubrovačkog ogranka Hrvatskog starinariskog društva I. Kunčević zapisuje: *Razvaline starog 'Epidauruma' vrijedno je razgledati*, čime sugerira da se svi do tada poznati nalazi objedine na jednoj topografskoj karti.

Mnogi su pisci kroz povijest naš Epidaur povezivali uz starogrčki Epidauros, grad u Argolidi smješten na sjeveroistočnoj obali Peloponeza. Razlog tome vidljiv je u štovanju kulta boga Asklepija (Eskulap), imena grada, i konfiguracije terena, no cavtatski Epidaur uz grčki veže samo ime. Jedino grčko što se može pronaći su poneki keramički nalazi dospjeli kao tragovi trgovine, te sjećanje na kult Eskulapa koji se proširio na naše krajeve zahvaljujući prirodnom bogatstvu terena i ljekovitom samoniklom vrtu koji je prisutan u oba Epidaura.

Prvi pisani spomen antičkog Epidaura nalazimo 48. – 47. g. pr. Kr. u djelu *De bello Alexandrino* gdje je opisan kao *praesidium*, tj. utvrđeni grad. U to vrijeme Epidaur je učesnik građanskog rata između Cezara i Pompeja. Sljedeći spomen je iz djela Plinija Starijeg, *Naturalis Historiae* pisanog u 1. st. po. Kr. Tada Epidaur već posjeduje status kolonije. U antičkom je Rimu status kolonije predstavljao najviši status koji je neki provincijski grad mogao dobiti, a gotovo je svaka kolonija bila preslika tadašnjeg glavnog grada Rimskog Carstva, Rima. To je podrazumijevalo da grad ima forum ili glavni trg koji se nalazi na križanju glavnih ulica karda i dekumana.

**Danas antički Epidaur nalazimo u skromnim arheološkim nalazima budući da je kamena građa antičkog grada s vremenom završila sekundarno upotrijebljena kao građevinski materijal izgradnje novog Cavtata i današnjeg Dubrovnika.**

Uz forum su se nalazile upravne zgrade i hramovi, a uokolo se granala pravilna mreža ulica uz koju su se rasprostirali gradski stambeni blokovi. Kolonija je potom imala terme, kazalište, amfiteatar te mnoge druge zgrade javne namjene.

Osim statusa kolonije koji je sam po sebi podrazumijevao veći grad, Epidaur je imao i 24 km dug vodovod koji se protezao od današnjeg sela Vodača do Cavtata. Zanimljivo je da je danas najveći izvor pitke vode u Konavlima rijeka Ljuta, no ona je prema predaji potekla Konavoskim poljem tek prije 1000 godina, stoga je stanovnici antičkog Epidaura nisu imali priliku poznavati. Iz ovih antičkih doba baštini se i naziv za Konavle, nastao baš zahvaljujući epidaurskom vodovodu. Naime, jedan od latinskih naziva za vodovod je *canale*, *canalis*, a naša izvedenica je *kono*, tj. Konavle.

Među zadnjim spomenima, Epidaur nalazimo na srednjovjekovnoj karti rimskih provincija zvanoj *Tabula peuntigeriana*, koja je izvorno nastala u 4. st. po. Kr.. Na njoj Epidaur ponosno stoji uz gradove poput Pole (Pula), Iadera (Zadar), Salone (Solun) i Narone (Vid). Propašću Zapadnog Rimskog Carstva te prodorom Slavena i Avara, Epidaur polako nestaje s karte Mediterana, a dio stanovništva se sklanja u današnji Dubrovnik. Otud potječe i jedan od naziva za Cavtat, *Ragusa vecchia* (Stara Ragusa), dok je današnje ime izvedeno iz latinske riječi *civitas*, tj. grad.

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# Cavtat, built on the ruins of ancient Epidaurus

**Today's town of Cavtat is located on the ruins of ancient Epidaurus, but, unfortunately, we are only left with scattered sites in the landscape.**

**T**oday's town of Cavtat is located on the ruins of ancient Epidaurus, but, unfortunately, we are only left with scattered sites in the landscape. The need for their discovery arose in the local community in the middle of the 19<sup>th</sup> century when Sir Arthur Evans, a famous British archaeologist, passed through this area. On 15 July 1929, Kunčević, a member of the Dubrovnik branch of the Croatian Antiquarian Society, wrote: *Epidaurus' ruins are worth a visit*, with which he suggested that all the known findings be united on one topographic map.

Many writers throughout history have linked our Epidaurus to the ancient Greek Epidauros, a city in Argolida located on the northeast coast of the Peloponnese. The reason for this is visible in the worship of the cult of the god Asclepius (Aesculapius), the name of the city, and the configuration of the terrain, but Cavtat's Epidaurus is associated

with Greece only in name. The only Greek link that can be found are some ceramic finds that came as traces of trade, and the memory of the cult of Aesculapius, which spread to our region thanks to the natural richness of the terrain and healing wild herbs that can be found in both Epidauruses.

The first written mention of ancient Epidaurus is found in 48-47 BC in the work *De bello Alexandrino* where it is described as a *praesidium*, i.e., a fortified city. At that time Epidaurus was a participant in the civil war between Caesar and Pompey. The next written mention is in the work of Pliny the Elder, *Naturalis Historiae*, written in the 1<sup>st</sup> century AD. By then Epidaurus already possessed the status of a colony. In ancient Rome, the status of a colony was the highest status a provincial city could receive, and almost every colony was a replica of the capital of the Roman Empire – Rome. This meant that the city had a forum or main square located





## **Remains of ancient Epidaurus can be seen in modest archaeological finds, since the stone material of the ancient city eventually ended up being secondarily used as building material for the construction of the new Cavtat and today's Dubrovnik.**

at the intersection of the main streets of Karda and Dekumana. Next to the forum were administrative buildings and temples, and a regular network of streets branched out around this, along which stretched the city's apartment blocks. The colony also had a spa, theater, amphitheatre, and many other public buildings.

Apart from the status of a colony, which in itself meant a larger city, Epidaurus also had a 24 km aqueduct that stretched from the present-day village of Vodovađa to Cavtat. It is interesting that today the largest source of drinking water in Konavle is the river Ljuta, but according to tradition it originated in the Konavle field only 1,000 years ago, so the inhabitants of ancient Epidaurus did not have the opportunity to know it. The name for Konavle is inherited from these ancient times, thanks to the Epidaurus aqueduct. Namely, one of the Latin names for aqueduct is *canale*, *canalis*, and the Croatian derivative is *kono*, i.e., Konavle.

Among the later mentions, Epidaurus is found on a medieval map of the Roman provinces called *Tabula peuntigeriana*, which originally originated in the 4<sup>th</sup> century AD. On it Epidaurus stands proudly next to cities such as Pole (Pula), Iadera (Zadar), Salona (Solin) and Naron (Vid). With the collapse of the Western Roman Empire and the penetration of the Slavs and Avars, Epidaurus slowly disappeared from the map of the Mediterranean, and part of the population moved to today's Dubrovnik. Hence one of the names for Cavtat, *Ragusa vecchia* (Old Ragusa), while today's name is derived from the Latin word *civitas*, or city.

Today, remains of ancient Epidaurus can be seen in modest archaeological finds, since the stone material of the ancient city eventually ended up being secondarily used as building material for the construction of the new Cavtat and today's Dubrovnik. Nonetheless, the ruins of old Epidaurus are definitely worth visiting.





# Mili Klečak, „konavoski Ironman“

– Jednostavno trebaš imati nešto u sebi, biti rođen za to. Obrazovanje je jedno, a praksa drugo, nešto što je tebi Bogom dano. To je jednostavno tvoja vizija, neki talent koji nađe način da izađe vani.

**K**ad počinjem raditi najbitnije mi je da sam miran, slobodan. Zanimam se malo glazbe u mom ambijentu, stvorim savršeno okruženje i onda krećem. – priča nam suvremeni konavoski umjetnik iz Gabrila, Mili Klečak, čiji su impozantni radovi, skulpture od odbačenog metala, već privukli značajnu pozornost šire dubrovačke javnosti. Tim više što je riječ o inženjeru, pomorcu koji je nakon navigiranja krenuo u neke umjetničke vode, čovjeku koji otpad pored puta pretvara u skulpture koje imaju svoje priče. Jedina konstantna njegova života je njegov nemirni duh koji stalno pomiče granice njegove kreativnosti.

– Jednostavno trebaš imati nešto u sebi, biti rođen za to. Obrazovanje je jedno, a praksa drugo, nešto što je tebi





*Bogom dano. To je jednostavno tvoja vizija, neki talent koji nađe način da izađe vani. – pojašnjava ovaj samouki umjetnik koji je u kratkom vremenu nazivan laskavim titulama, od „konavoskog Ironmana“ do „dubrovačkog Michelangela starog željeza“.*

*– Ironman mi je puno draži. – kaže, uz smiješak, ovaj, mi ćemo ga nazvati, Transformer, prema filmu u kojem se automobili transformiraju u superjunake, jer se u Konavlima stari automobili pretvaraju u umjetničke instalacije zahvaljujući upravo ovom našem superjunaku.*

*– Daleko sam ja od superjunaka, – skromno će Mili – jedina poveznica s transformerima je što je 90% materijala koje sam koristio za svoje radove zaista od starih automobila. Tu se nađu i brojni drugi metalni dijelovi, ali dijelovi automobila su se pokazali kao najzahvalniji materijal za transformacije.*

Priča o Transformerima asocira na transport, a kod Milijevih djela to je uvijek izuzetno zahtjevna akcija. Najveći njegov rad, 5 metara visoka i 200 kg teška, skulptura morskog konjica, je, iz Konavala, putovala, ni manje ni više, nego u povijesnu jezgru Dubrovnika, u koju se ne može prići autom.

*Da, ali onda se vraćamo iskonu, kada je ljudska snaga bila u prvom planu i uz malu pomoć karića, morski konjic je sti-*

*gao do svoje lokacije. Nije samo veličina i težina mojih radova sporna. Puno je teže s njima rukovati jer imaju izuzetno oštre rubove, budući da volim taj sirovi stil obrade. Postoji opasnost od ozljede, stoga s njima treba biti izuzetno oprezan.*

Milijevi radovi kao da su isprepleteni od suprotnosti, s jedne strane sirov način obrade, a s druge brojni detalji koji se mogu uvijek iznova otkrivati.

*Valjda mi je takav i karakter – u polu šali će Mili.*

Iako bi se, obzirom na njegovo inženjersko zvanje, moglo očekivati da svakom početku izrade skulptura prethode precizno izrađeni nacrti, detaljno premjeravanje i moderni alati, istina je posve drukčija. Radi bez skica, sa starim alatima, koje su mnogi zanatlije odavno odbacili.

*Istina. Sve što sam dosad napravio dolazi izravno „iz moje glave“. Ne razmišljam o uzimanju olovke ili metra. Jednostav-*

**– Kada idem putem i vidim da nešto što je odbačeno može dobiti novu priliku za život, jednostavno ne mogu odoljeti. Kažu da imam oko. Valjda je to.**





**Mili nerijetko kaže kako su njegovi radovi poput konavoskog veza, ističući time svoju duboku povezanost i ukorijenjenost u tradiciju ovog najjužnijeg hrvatskog teritorija. Iako bi mu, iskreno rečeno, primjereniji naziv bio „konavoski var“, a ne vez.**



*no sve radim „od oka“, jer neke stvari metar ne može izmjeriti koliko oko može vidjeti. Što se alata tiče, koristim ono čime su nekada ljudi u Konavlima radili - drveni bat, macu, špicu, če-kić, staru sjekiru, jednu staru odbačenu brusilicu i aparat za varenje. Nekome je sve to smeće i poštujem takva razmišljanja, ali ja sam drugačiji. Kada idem putem i vidim da nešto što je odbačeno može dobiti novu priliku za život, jednostavno ne mogu odoljeti. Kažu da imam oko. Valjda je to.*

Ispred Crkve svetoga Nikole u Cavtatu izložen je prije nekoliko godina njegov, tada najveći rad – raspelo. Iako je već tada svojim osebnim stilom privukao pažnju, ne samo ljudi iz umjetničkog miljea, njegov najnoviji rad – morski konjic postavljen na ulazu u dubrovački akvarij, potvrdio je kako je riječ o izvanserijskom kreativcu. Ovom inženjeru brodske elektroenergetike, koji jako uspješno plovi umjetničkim vodama, najviše znače upravo komentari njegovih sugrađana.

Jako su mi važni komentari ljudi. Najljepše mi je bilo ljeti kad bih sjedao u kafiću i vidio da ljudi promatraju moja djela na cavtatskoj rivi. Tada bih im prišao i bez predstavljanja osluhnuo njihova razmišljanja. To su bili trenuci koje mi nitko ne može platiti.

A, kakvi su komentari stručnih osoba?

*Izdvojit ću samo jedan komentar akademske slikarice koja mi je rekla: ‘Zapamtite mladiću, jedan rad vam je izložen na Stradunu nedaleko od Orlanda, a drugi na Srđu.’ I zaista, kad sam došao doma, sjeo i promislio o njenim riječima shvatio sam da je to moj veliki uspjeh.*

No, najvećeg kritičara svojih radova Mili ima u svom bratu blizancu.

*On mi je najstroži kritičar. Prva postavljena instalacija u Cavtatu je bio trenutak kad se približe suočio s komentarima, slikao je rad i okupljenima rekao: ‘Ovo je radio moj brat.’ – kaže Mili, uz smijeh, dodajući da mu pogled s odmakom kazuje kako ga je brat od početka, na takav način, pripremao na eventualne loše kritike njegovih djela.*

Ovom zanimljivom umjetniku umjetnost nije egzistencija, već ljubav, stoga se stječe dojam kako mu dan traje dulje od 24 sata. Jer, on je u, slobodno vrijeme, i poljoprivrednik, i stočar, i klapski pjevač i svirač.

– *Prvi dio dana sam na poslu – kaže Mili Klečak koji zbog naravi svog posla mora biti dostupan 24 sata budući vodi brigu o konavoskim elektropostrojenjima, te nastavlja:*

– *Na drugom mjestu su poljoprivredni poslovi na selu, i u Cavtatu. Imam i nešto životinja koje, unatoč uvjeravanju najbližih, i dalje držim jer ih volim. Potom, tu je angažman, svirački i pjevački, u klapi Oštro. A posljednjih sedam, osam godina svakog dana, nakon posla, obavezno je plivanje u moru.*

*I ljeti i zimi?*

*Da. Svaki dan, to mi je ritual i uvijek u Cavtatu. Najčešće na žalu ispred hotela Albatros, a ponekad i u cavtatskom portu.*

*Noćni sati ostavljeni su za varenje i umjetnički rad.*

*Volim ljetne noći, jer nakon posla imam vremena za izlazak u Cavtat, a potom idem u Gabrile, na varenje. Pustim glazbu i dam se na posao.*

Milijeva umjetnička priča krenula je još dok je kao pomoćnik plovio na brodovima, pokušavajući smiriti svoj nemirni duh oplovljavajući brojne obale svjetskih mora. Tada se počeo baviti brodomaketarstvom, a model dubrovačke karake

zaslužan je za preokret na njegovom umjetničkom putu.

*Još kao dječak sam uvijek nešto izmišljao. Nakon završetka školovanja pošao sam na brod, tamo sam imao dosta slobodnog vremena pa sam pokušao nešto novo. Nije to išlo preko noći. Radio sam tu karaku punih pet mjeseci, ali svima se svidio rezultat. Čak sam održao i par prezentacija na brodu, a kapetan je bio oduševljen. Nemirnog sam duha i ne mogu dugo biti na jednom mjestu, ali baš to me vodi kroz život.*

A onda se u sve upleo i „Amor“ i još jednom je dokazano da slučajnosti ne postoje. Ovoga puta riječ je o prostoru caffe bara u Cavtatu, nazvanom po rimskom bogu ljubavi. Iako su ga prilikom preuređenja ovog lijepog lokala pozvali kao majstora za struju, Mili se uhvatio u koštac s uređenjem interijera koji je, na kraju, izazvao samo brojne pohvale.

*Kad su završili s preuređenjem lokala prijateljski sam im rekao kako je sve dobro, ali da je nekako prazno. Predložio sam da stavimo jednu moju instalaciju, a onda je stigla i druga, pa treća i tako je sve krenulo. To su sve manje instalacije, ali su imale bitnu ulogu na mom umjetničkom putu, jer smo tada zaista pustili mašti na volju, dobro se zabavljali i uživali u pozitivnim kritikama gostiju caffe bara ili bolje rečeno, naše male galerije.*

Prema simboličnim stihovima popularne pjesme klape Sveti Florijan iz Žrnovice „Kako ću joj reć da varim?“ nazvana je i njegova prva samostalna izložba upravo u caffe baru „Amor“ u Cavtatu.

*Tada mi je prijatelj, glumac Frane Perišin, dao savjet. Oslovio me kao inače, Mile, i dodao da sam ja zvijezda i da ne smijem doći prvi, nego zadnji. Te večeri me brat zvao barem tridesetak puta i govorio da su stigli ljudi, da me čekaju novinari... Rekao sam mu da moram poslušati savjet glumca s iskustvom, došao sam zadnji i svi su još bili tu. – uz smijeh prepričava Mili noć otvaranja svoje prve samostalne izložbe.*

U priči pomorca iz Gabrila koji je, igrom slučaja, zaplovio na brodu National Geographica i na njemu, u šest godina, oplovio i južni i sjeverni pol ima dosta detalja koji su povezani upravo uz more.

*Navegavanje pamtim kao razdoblje koje sam proveo uz ekipu, atmosferu i ambijent koji se nikada više u mom životu nije ponovio.*

Kad se to čuje iz njegovih usta, onda ne čudi što se priča uvijek nekako i zavrti natrag, prema moru. Pet metara visok i 200 kilograma težak morski konjic od metala koji krasi ulaz u dubrovački akvarij vratio ga je u promišljanje o moru i podmorju.

*Ne mogu se sjetiti jesam li kao mali ikada posjetio akvarij. Znao sam kako izgleda morski konjic, ali želio sam odmaknuti od sebe sve poznate slike i stari logo dubrovačkog akvarija, te, u svom promišljanju, krenuti od nule. Prošla su sigurno dva mjeseca od mog prvog razgovora s gospodarom Nenadom Antolovićem, ravnateljem Instituta za more i priobalje, koji mi je naručio rad i mog obećanja da ću, bez obaveza, pokušati napraviti svoju verziju morskog konjica koji je zaštitni znak dubrovač-*

*kog akvarija. Trebao sam se smiriti i početi raditi. Nisam se opterećivao. Uspjeh, prema reakcijama ljudi, nije izostao.*

Ovaj osebujni konavoski umjetnik ne krije ponos zbog toga.

Ništa nisam očekivao, ali mi je drago da je sve krenulo tim putem. Čast mi je da su moji radovi stigli do Grada. Konjic je na Tvrđavi sv. Ivana gdje je smješten akvarij, a raspelo koje je izloženo na Srđu, u Muzeju Domovinskog rata, ima posebno mjesto u mom srcu, jer su u njega utkana sva moja osobna sjećanja na rat i ratna stradanja Konavala i Dubrovnika.

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*Konavoski var je odlično sročan naziv. Vezan sam uz svoj kraj, a opet je i puno suprotnosti u meni kao osobi. Ne volim ništa previše isticati, ali nastojim čuvati tradiciju i volim vidjeti da ljudi čuvaju svoju tradiciju. S druge strane volim i moderno.*

Upoznati Milija/Milog Klečka, modernog konavoskog metalca, koji od auto-olupine stvara skulpture znači shvatiti kako tradicija u ovom kraju opstaje i u moderno vrijeme, bez straha da će nestati. Moglo bi se reći da je njegovo srce u Konavlima i u njegovom selu, a misli mu plove svjetskim morima i otkrivaju nove ljepote. Sve svoje spoznaje ovaj umjetnik, kroz svoje radove, ne sebično dijeli sa svojim ljudima, baš kao u pričama starih pomoraca, jer on je i pomorac, i poljoprivrednik, i ekolog, i umjetnik, i pjevač ili ukratko, osoba u kojoj su, poput konavoskog veza, objedinjeni svi ključni elementi krajnjeg juga Hrvatske.







# Mili Klečak, “Konavle’s Ironman”

**– You just have to have something in you, to be born for it. Education is one thing, and practice is another, something that God has given you.**

**“W**hen I start working, the most important thing for me is to be calm and free. I spice it up with a bit of music; I create the perfect environment and then begin.” So begins our interview with Mili Klečak, the contemporary artist from the village of Gabrili in Konavle, whose impressive works, sculptures made of discarded metal, have already attracted significant attention from the wider Dubrovnik public. He is an engineer, a sailor who, after seafaring, set off into artistic waters, a man who turns waste by the roadside into sculptures that have their own stories. The only constant of his life is his restless spirit, which constantly expands the boundaries of his creativity.

“You just have to have something in you, to be born for it. Education is one thing, and practice is another, something that God has given you. It’s just your vision, talent that finds a way to come out,” explains this self-taught artist who in a short time has earned the names “Konavle’s Ironman” and “Dubrovnik’s Michelangelo of Old Iron”.

“I like Ironman better”, he says, with a smile. Let’s call him Transformer, after the film in which cars are transformed into superheroes, because in Konavle old cars are turned into art installations thanks to this superhero.

“I am far from a superhero;” Mili says modestly, “the only connection with transformers is that 90% of the materials I have used for my work are really from old cars. Numerous other metal parts can be found, but car parts have proven to be the most useful material for transformations.”

The story of Transformers is associated with transport, and in Mili’s works it is always an extremely demanding feat. His greatest work, 5 meters tall and 200 kg in weight, a sculpture of a sea horse, was transported from Konavle to the historic center of Dubrovnik, which cannot be reached by car.



*"So, we go back to the beginning, when human strength was in the foreground and with a little help from a cart, the sea horse reached its location. It is not only the size and weight of my works that are in question. They are much harder to handle because they have extremely sharp edges, as I love that raw style of work. There is a risk of injury, so one must be extremely careful with them."*

Mili's works are as if intertwined with opposites, on the one hand a crude way of processing, and on the other, numerous details that can always be rediscovered.

*"I guess that's my character,"* Mili said half-jokingly.

Although, given his engineering profession, one might expect that the beginning of sculpture is preceded by precisely crafted designs, detailed surveying, and modern tools, the truth is quite different. He works without sketches, and with old tools, which many craftsmen rejected long ago.

*"Everything I've done so far comes straight from my head. I don't think about using a pen or tape measure. I just do everything ad hoc; because a tape measure can't measure some things as well as the eye can see. As for the tools, I use what people in Konavle used to do – various mallets, a pick, a hammer, an old ax, an old discarded grinder and a welding machine. For some, it's all trash and I respect such thinking, but I'm different. When I go down the road and see that something that has been rejected and can get a new chance at life, I just can't resist. They say I have an eye. I guess that's it."*

One of his greatest works, *The Crucifix*, was exhibited a few years ago in front of the Church of St. Nicholas in Cavtat. Even then he attracted attention with his distinctive style, not only from people in artistic circles. Now, his latest work – the seahorse placed at the entrance to the Dubrovnik aquarium, confirmed that he is an unusually creative artist. The comments of his fellow citizens are most meaningful.

*"People's comments are very important to me. The most beautiful thing for me was in the summer when I would sit in a café and see people looking at my works on the Cavtat waterfront. Then I would approach them and listen to their comments without introducing myself. Those were priceless moments."*

And, what are the comments of experts?

*"I will single out just one comment from a professional painter who told me: 'Remember young man, one work of yours was exhibited on Stradun not far from the famous Orlando's*

*Column, and another on the top of Mount Srđ.' And indeed, when I came home, I sat down and thought about her words and realized that this was my great success."*

However, Mili's greatest critic is his twin brother.

*"He is my strictest critic. The first installation set up in Cavtat was the moment when he took a closer look at the comments, photographed the work and told the audience: 'This was done by my brother.'" says Mili, laughing, adding that in retrospect, in this way, his brother prepared him for possible bad reviews of his works.*

For this interesting artist, art is not existence, but love, so one gets the impression that his day lasts longer than 24 hours. In his free time he is a farmer, a cattle breeder, a klapa singer, and a musician.





## METAL SCULPTURES

*"I am at work for the first part of the day," says Mili Klečak, who due to the nature of his work must be available 24 hours a day since he takes care of Konavle's electrical plants. "In second place are agricultural jobs in the countryside, and in Cavtat. I also have some animals that, despite the efforts of loved ones, I still keep because I love them. Then, there is the musical commitment, both playing and singing, in the klapa Oštro group. And for the last seven, eight years, every day after work, swimming in the sea is mandatory."*

In summer and in winter?

*"Yes. Every day, it is my ritual, and always in Cavtat. Mostly on the beach in front of the Hotel Albatros, and sometimes in the Cavtat port."*

Night hours are left for welding and artwork.

*I like summer nights, because after work I have time to go out to Cavtat, and then I go up to the village of Gabrile to weld. I put on some music and get to work.*

Mili's artistic story began during his sailing days, trying to calm his restless spirit by sailing the numerous shorelines

of the world's seas. It was then that he began to engage in ship modeling, and a model of a Dubrovnik karaka ship is responsible for a turning point in his artistic path.

*"Even as a boy, I was always coming up with something. After finishing school, I went to work on a ship and I had a lot of free time there so I tried something new. It didn't happen overnight. I did that karaka ship for a full five months, but everyone liked the result. I even gave a couple of presentations on board, and the captain was thrilled. I'm a restless spirit and I can't be in one place for long, but that's exactly what leads me through life."*

And then "Amor" got involved in everything and once again proved that there are no coincidences. This time it was a café in Cavtat, named after the Roman god of love. Although he was called in as an electrician during the renovation of this beautiful bar, Mili became involved with the interior design, which, in the end, was the source of much praise.

*"When they finished redecorating the bar, I told them in a friendly way that everything was fine, but that it was somehow empty. I suggested that we put one of my installations, and then the second arrived, then the third, and that's how it all started. These are all smaller installations, but they played an important role in my artistic path, because then we really let our imagination run wild. I had a good time and enjoyed the positive reviews of the guests of the café or better said, our small gallery."*

*"At the opening of the exhibit, a friend, the actor Frane Perišin, gave me some advice. He said that I was a star and that I must not arrive first, but last. That evening my brother called me at least thirty times to say that people had arrived, that journalists were waiting for me... I told him that I had to listen to the advice of an actor with experience, I came last and everyone was still there." – Mile says, laughing about the opening night of his first solo exhibition.*

In the story of a sailor from the village of Gabrili who, by chance, sailed on a National Geographic ship, and in six years, sailed to both the South and North Poles, there are many details that are connected to the sea.

*"I remember seafaring as a period I spent with a team, an atmosphere and experience that has never again been repeated in my life."*

When one hears him say this, then it is not surprising that the story always somehow turns back, towards the sea. The five-meter-high and 200 kilogram heavy metal seahorse that adorns the entrance to the Dubrovnik Aquarium has brought him back to thinking about the sea and the underwater world.

*"I can't remember if I ever visited an aquarium as a child. I knew what a seahorse looked like, but I wanted to get away from all known paintings and the old logo of the Dubrovnik Aquarium, and, in my thinking, start from scratch. It must have been two months since my first conversation with Mr.*





Nenad Antolović, Director of the Institute for Marine and Coastal Research, who commissioned my work and my promise that I would, without obligation, try to make my own version of the seahorse that is the trademark of the Dubrovnik Aquarium. I needed to calm down and start working. I didn't stress over it."

"I did not expect anything, but I am glad that everything ended up as it has. I am honored that my works have reached the city. The Seahorse is at the Fortress of St. John where the aquarium is located, and The Crucifix which is on display at the top of Srđ Mountain, in the Homeland War Museum, has a special place in my heart, because all my personal memories of the war and the war destruction of Konavle and Dubrovnik are woven into it."

Mili Klečak often says that his works are like Konavle embroidery, hence emphasizing his deep connection and rootedness in the tradition of this southernmost Croatian territory. Although, to be honest, a more appropriate name would be "Konavle welding", not embroidery.

"Konavle welding is perfectly worded. I am attached to my homeland, and yet there is a lot of contradiction in me as a person. I don't like to emphasize anything too much, but I try to preserve tradition and I like to see people preserve their tradition. On the other hand, I also like modernity."

To meet Mili, a modern metalworker from Konavle, who creates sculptures from car wrecks, means to understand how tradition in this area survives in modern times, without fear that it will disappear. It could be said that his heart is in Konavle and in his village, and his thoughts sail the seas of the world and discover new beauty. Through his works, this artist unselfishly shares all his knowledge with his people, just like in the stories of old sailors, because he is a sailor, a farmer, an ecologist, an artist, a singer or, in short, a person in whom, just like Konavle embroidery, all key elements of the south of Croatia are united.





# Unikatna moda s inspiracijom u konavoskom vezu

**Inicijatorica proizvodnje, učiteljica Jelka Miš, bila je strastvena sakupljačica uzoraka narodnog rukotvorstva. Osim s dubrovačkog područja skupljala je uzorke i bilježila načine izrade pojedinih vezova putujući po cijelom Balkanu.**

**D**vadesetih i tridesetih godina 20. stoljeća Cavtat je bio proizvodni centar visokog rukotvorstva. Iz Cavtata su u svijet odlazili dizajnirani predmeti inspirirani narodnom baštinom. Riječ je bila o vrlo kvalitetnom radu vezenja i šivanja domaće proizvodnje, ujedno prvoj organiziranoj komercijalnoj proizvodnji ove vrste.

Po završetku 1. svjetskog rata normaliziranjem stanja i vraćanjem boljih ekonomskih prilika u svijetu, vraćao se i optimizam. Ženski poslovi postaju sve važniji, a žene značajno ulaze na tržište rada. Inovacije prodiru kroz svaku poru društvenog života, moda se oslobađa strogih oblika prijašnjih vremena. U žensku odjeću prodiru elementi muškog odijevanja,

a proizvodnja je, kao nikad prije, inspirirana narodnom baštinom. U velikim europskim centrima razvija se modna industrija, koja u dvadesetima doživljava vrhunac novog stila koji je sramežljivo započeo početkom 20. stoljeća. Neki od tada lansiranih modnih best-selera ostaju do danas evergreeni poput parfema Chanel 5. Osnajivanje ženske moći prelilo se i na društvene okolnosti manjih i udaljenijih mjesta od metropola mode. Euforija se osjećala posvuda.

Potreba za vezenjem i plasiranjem upotrebnih predmeta postojala je i početkom 20. stoljeća, no nikad nije zaživjela u nekom organiziranom obliku. Inicijativa za domaćom radinosti u Konavlima, domaćim obrtom i ženskom proizvodnjom traje od samog početka stoljeća. Učiteljica Jelka Miš (1875. – 1952.) je još od 1905. godine pokušavala osposobiti žensko vezilačko umijeće kao proizvodnu granu kojom bi se mogle financijski potpomagati žene. U tome uspijeva u potpunosti tek 1922. kad je osnovana ženska *Cavtatska udruga za uzdržavanje i unaprijeđenje narodnog umijeća*.

Cavtat, toga vremena, je bio živahno mjesto susreta tradicijskih Konavala, čiji su stanovnici živjeli starinskim običajnim životom i bili obučeni u narodnu nošnju, i urbane matrice Cavtata, primor-



skog mjesta do kojega su pristizali europski trendovi. U radu Udruge su se okupljale mnoge cavtatske, ali i konavoske djevojčice. Razlika je bila jedino u vremenu koje su provodile u Udruzi. Dok su cavtatske djevojčice radile u prostoru Udruge, mlade Konavočice bi dolazile po konac i platno jer su radile doma, a potom se vraćale donoseći izvezene radove.

Udruga koja je bila usmjerena na vezilački rad svojih članica, izdržavala se plasmanom i prodajom njihovih unikatnih vezenih predmeta. Novac od prodaje, osim što je išao za nabavku novih materijala, na veliko se koristio za karitativne svrhe, odnosno za školovanje djevojčica. S novcem od prodaje radova kupljena je i reprezentativna kuća za Udrugu u Cavtatu, u Bukovčevoj 1.

Osim stolnjaka, nadstolnjaka i ubrusa, tu su se proizvodile različite torbice, novčanici, lisnice, futrole, kazala za knjige, ali i različite košulje izvezene uzorcima vezove. Djevojke bi predavale svoje završene radove koje bi potom iskusnije članice udruge šivale i dorađivale u iznimno kvalitetne upotrebne predmete. Narudžbe su stizale iz cijele Europe, a radovi su se pokazivali na izložbama u Kopenhagenu, Haagu, Parizu, Rotterdamu, Washingtonu i New Yorku. Osim toga, svim turistima koji su tih godina posjećivali Cavtat, Kuća Vezilačke udruge u Bukovčevoj 1 bila je nezaobilazna točka posjeta. Interijer Udruge bio je uređen na način da su u cijelom prostoru bile vitrine s izloženim gotovim radovima koji su se mogli i kupiti. Radovi su se mogli kupiti i u Dubrovniku, te u dvjema trgovinama na luksuznome putničkom brodu Dubrovačke plovidbe *Kralj Aleksandar*.



Jelka Miš u konavoskoj nošnji

Inicijatorica proizvodnje, učiteljica Jelka Miš, bila je strastvena sakupljačica uzoraka narodnog rukotvorstva. Osim s dubrovačkog područja skupljala je uzorke i bilježila načine izrade pojedinih vezova putujući po cijelom Balkanu. Na temelju svojih istraživanja izrađivala je uzornike preko kojih su redizajnirani upotrebni vezni predmeti. Nakon što je utemeljila Vezilačku udrugu Cavtat preselila se, tridesetih godina, u svoju kuću u Dubrovniku, gdje je otvorila *Atelje za narodno vezivo* i nastavila s radom. Za vođenje cavtatske Udruge osposobila je nekoliko svojih suradnica pa je ona nastavila s radom i sljedećih godina.

Koliko su vrijedne bile cavtatske vezilje govori i podatak da je, po zatvaranju Udruge, 1946. godine, tamo ostavljeno 800 uzoraka veza u vrijednosti od tadašnjih 800.000 dinara, 300 crteža uzoraka veza vrijednih 30.000 dinara i pet lutaka procijenjenih na 22 000 dinara. Gotovih radova našlo se u vrijednosti od 200.000 dinara. Osim toga ostavštinu je sačinjavalo i 82.290 dinara od darovatelja Udruge. Do prekida rada 1946. godine vlasništvo nad Udrugom preuzima poduzeće *Rukotvorine*, a pedesetih godina se, za istu svrhu, osnovalo cavtatsko poduzeće *Konavoka* kroz koje se nastavlja suvenirska proizvodnja za domaće i strane potrebe.

Danas se ostavština Vezilačke udruge Cavtat čuva u Muzejima i galerijama Konavala.



# Unique fashion inspired by Konavle embroidery

The initiator of the production, the schoolteacher Jelka Miš, was an avid collector of samples of folk handicrafts. Apart from the Dubrovnik area, she collected samples and documented individual embroidery patterns, traveling all over the Balkans.



In the 1920s and 1930s Cavtat was a production center of premium handicrafts. Objects designed in Cavtat, inspired by folk heritage, went out into the world. The domestically produced embroidery and sewing was of very high quality, and it also constituted the first organized commercial production of this kind.

At the end of World War I, as the situation improved and better economic opportunities were being restored, optimism also returned. Women's jobs were becoming increasingly important, and women were significantly entering the labor market. Innovation penetrates through every pore of social life, and fashion rebels against strict forms of previous times. Elements of men's clothing entered into women's clothing, and the production, as never before, was inspired by folk heritage. In large European centers, the fashion industry was developing, which in the 1920s experienced the culmination of a new style that timidly began at the beginning of the 20<sup>th</sup> century. Some of the fashion bestsellers launched at the time remain evergreens to this day, like Chanel's no. 5 perfume. The empowerment of female authority spilled over into the social circumstances of smaller and more distant places from the metropolises of fashion. Euphoria was felt everywhere.

The need for embroidery of everyday articles existed at the beginning of the 20<sup>th</sup> century, but it never came to life in any organized form. The initiative for the establishment of cottage industry in Konavle, domestic crafts, and women's production had existed ever since the very beginning of the century. Since 1905, schoolteacher Jelka Miš (1875-1952) had been trying to de-

velop embroidery skills as an area of production that could financially support women. She fully succeeded only in 1922 when the women's Cavtat Association for Maintenance and Improvement of Folk Skills was founded.

At the time, Cavtat was a vibrant meeting place for the Konavle region, whose inhabitants lived an old-fashioned traditional life and dressed in folk costumes, and the urban matrix of Cavtat, a seaside town to which European trends were continually arriving. Many Cavtat, but also, Konavle girls congregated through the work of the Association. The difference was only in their respective time spent at the Association's premises. While the Cavtat girls worked in the Association's space, young Konavle women would come for thread and cloth, because they worked at home, and then returned, bringing back embroidered works.

The Association, which focused on the embroidery work of its members, was supported by the sale of their unique embroidered items. The money from sales, besides being used for the purchase of new materials, was used by and large for charitable purposes, that is, for the education of girls. With the money from the sale of products, a fine house was purchased for the Association in Cavtat, at 1 Bukovac Street.

In addition to tablecloths, table runners, and napkins, various handbags, wallets, holsters, and bookmarks, the women produced shirts with various embroidery patterns. The girls would submit their completed works, which would then be sewn and refined into extremely high-quality items by the more experienced members of the Association. Orders were coming in from all over Europe, with works shown at exhibitions in Copenhagen, The Hague, Paris, Rotterdam, Washington, and New York. In addition, for all tourists who visited Cavtat in those years, the House of the Embroidery Association in Bukovac Street was a mandatory stopping point. Throughout the Association building there were showcases with exhibited finished works that could be purchased. The works could also be purchased in Dubrovnik, and in two shops on the King Alexander luxury passenger ship of the Dubrovnik Shipping Company.

The initiator of the production, the schoolteacher Jelka Miš, was an avid collector of samples of folk handicrafts. Apart from the Dubrovnik area, she collected samples and documented individual embroidery patterns, traveling all over the Balkans. Based on her research, she made exemplary models upon which practical embroidery items were rede-



signed. After founding the Cavtat Embroidery Association, in the 1930s she moved to her house in Dubrovnik, where she opened the Atelier for Folk Embroidery and continued her work. She trained several of her associates to lead the Cavtat Association, so that the association continued to function in the following years.

The fact that, upon the closure of the Association in 1946, there was a collection of 800 samples of embroidery worth 800,000 dinars, 300 drawings of embroidery samples worth 30,000 dinars, and five dolls estimated at 22,000 dinars, speaks to how hard working the Cavtat embroiderers were. The inventory of finished products was worth 200,000 dinars. In addition, there was a fund of 82,290 dinars from the donors of the Association. After the closure in 1946, ownership of the Association was taken over by the Handicrafts Company, and in the 1950s, the Cavtat Konavoka Company was established for the same purpose, and souvenir production for domestic and foreign customers continued through it.

Today, the legacy of the Cavtat Embroidery Association is preserved in the Museums and Galleries of Konavle.





# Duh autentičnog života u Konavlima kroz stoljeća



**Kuća Bokarica, u kojoj se nalazi vrijedna etno zbirka, priča priču o svakodnevnom životu Konavljana, ali i onu o povijesti obitelji Bokarica. Današnji izgled je dobila u 19. stoljeću i primjer je tradicionalne arhitekture Konavala.**

**T**ko će pričati o Konavlima, ako ne mi? – zapitao se Miho Bokarica nakon Domovinskog rata u kojemu su Konavle spaljene i popljačkane. S obitelji se, 1992. godine, vratio u svoj dom i u staroj kući u Tušićima, zaseoku Grude, iz inata i sa željom da sačuva konavosku „memoriju“ je otvorio Muzej sa značajnom etno zbirkom predmeta koji pripovijedaju o načinu života u ovoj konavoskoj regiji. Rado će primiti sve goste koji žele čuti pravu konavosku priču – jer u njegovom muzeju živi duh autentičnih Konavala. A, Konavljani su ljudi iznimno ponosni na svoju povijest.





Ovaj inženjer pomorske elektrotehnike se, sa suprugom Katijom, diplomiranom pravnicom, starom majkom i dvoje djece, nakon izbjeglištva, vratio u svoj dom da bi tamo našao staru kamenu kuću, iz koje agresori nisu ukrali niti jedan vrijedan starinski predmet.

–Nisu oni znali što stvarno vrijedi. Ukrali su televiziju, tehniku, i sve drugo što su smatrali vrijednim, a sve stare alate su ostavili. Kad sam vidio kako su moje Konavle spaljene i popljačkane, odlučio sam ovu staru kuću, i sve što je ostalo u njoj, pretvoriti u muzej. Petsto godina pisane povijesti imaju što reći i nama danas i onima koji dolaze iza nas. – govori Miho dok nas vodi kroz kuću koja se na ovom mjestu spominje još u 15. stoljeću.

Kuća Bokarica, u kojoj se nalazi vrijedna etno zbirka, priča priču o svakodnevnom životu Konavljana, ali i onu o povijesti obitelji Bokarica. Današnji izgled je dobila u 19. stoljeću i primjer je tradicionalne arhitekture Konavala. Sastavljena je od niza objekata koji čine zaokruženu cjelinu, a uz nju je mali mediteranski, botanički vrt s oko 200 vrsta biljaka.

Konavle su živjele od zemlje i sa zemljom, pa je tako i u etno zbirci poljoprivreda posebno zastupljena. Od drvenih bačava za vino, preša za grožđe do mlina za masline i žito, kamenica za spremanje ulja, a onda i strojeva za vršenje žita, koji su stigli u Konavle nakon industrijske revolucije. Sve se to može vidjeti u podrumu kuće Bokarica, a domaćin će svima rado ispričati čemu koji stroj služi. Zemljom, uljem, vinom i rakijom te mljevenjem žita bavili su se većinom muškarci, dok se posao žena vrtio oko kuće i djece, ali su, uz svakodnevne poslove pranja, kuhanja i odgajanja, često vezle, tkale i plele, pa čak i hranile bubice i proizvodile svilu. I taj je dio obiteljskog života, uz tkalački stan Mihove majke, izložen u ovoj zbirci.







## - Pokušao sam prikazati taj svakodnevni život konavoske obitelji u kojoj je svaki član imao svoje mjesto i svoju ulogu.

Konavoski društveni život bio je strogo uređen i pravila lijepog ponašanja svi su znali, a konavoska nošnja, osobito ženska, govorila je o tome je li žena udana ili nije, je li zaručena, slobodna ili udovica. To su svi mogli vidjeti prema detaljima nošnje. Na starim obiteljskim fotografijama primjećujem jednu ženu koja čita, a na glavi nema ni rupca ni kape. Miho mi objašnjava da je riječ o njegovoj prateći koja je napravila nešto nezamislivo tada. Otišla je u Ameriku i udala se za Konavljjanina. Rodila je dijete i vratila se doma u Konavle, ali ne u kuću u koju se udala. Zato na glavi nema ni djevojačke kape ni ženskog ubručica, jer je svojim postupkom izgubila društveni položaj u Konavlima. U kuću su je primili, a ona je svojim znanjem, tkanjem, doprinosila kućnome budžetu. Njezina kćer završila je škole, što je, također, za žensko dijete tada, bilo vrlo rijetko, i to osnovnu školu u Konavlima i učiteljsku školu u Dubrovniku, te je uskoro postala i direktorica škole.

Nije to jedina zanimljiva ženska priča. Naime, Mihova *baba* Luce ostala je siročić pa ju je usvojila dobrostojeća konavoska obitelj i othranila kao svoju kćer. Kako su je voljeli, dokaz su slike s njezinog vjenčanja na kojima se vidi skupocjena nošnja i nakit koji je Luce donijela sa sobom u Bokarica.

Treća je, za našeg domaćina pomalo bolna, priča o njegovoj majci, teti Mari Bokarica, koja nas je napustila prije nekoliko godina, u 97. godini života. Do samog kraja bavila se ručnim radom, a njezin tkalački stan dio je etnološke zbirke. Prije nego što je napustila svoju kuću, pred ratom, *baba* Mare Bokarica vrijednu je konavosku nošnju spakirala u najlon i bacila u šumu lovorika, pored kuće, gdje ju je, godinu dana kasnije, pronašla neoštećenu. Ona je veći dio života prodavala voće i povrće, vino, rakiju i ulje na zelenim placama u Dubrovniku i Kotoru, a svome sinu i nevjesti je prenijela obiteljske priče i sjećanja.

Među brojnim fotografijama, koje su izložene na kamenom zidu u podrumu kuće, mnoštvo je priča, koje će domaćin rado podijeliti s posjetiteljima.





No, jedna, na kojoj vidimo desetak Konavoka na taraci za šivaćim strojevima, posebno plijeni pažnju.

- *To je fotografija snimljena 1900. godine na taraci kuće Trković na Gruđi. Na njoj vidimo instrukcije za rad na šivaćem stroju, marke Singer, koji je u Konavlima imala gotovo svaka kuća. Često su očevi svojim kćerima na dar za udaju kupovali šivaće mašine, a mnoge su se obitelji na njima odgojile jer je dobra švelja mogla zarađivati više nego što je bila muška nadnica.* - govori nam Miho Bokarica.

- *Pokušao sam prikazati taj svakodnevni život konavoske obitelji u kojoj je svaki član imao svoje mjesto i svoju ulogu. U kominu, koji je bio središte obiteljskog života, velika je trpeza s klupama jer i obitelj je bila velika, a trebalo je često ugostiti i susjede i rodbinu. Tu se ispod saća pekao kruh, tu su se grijali za vrijeme hladnih zimskih dana i noći, koji na Gruđi često znaju donijeti i niske temperature, bliske nuli. A djeca su, često, kao i najstariji članovi obitelji, spavala uz ognjište, gdje je bilo najtoplije, dok su se odrasli u sobe povlačili s dobro ugrijanim ciglama, koje bi polo-*

*žili uz noge u postelju.* – objašnjava mi Miho.

Miho i Katija upoznali su se u Splitu, gdje je Katija odrasla i završila pravni fakultet. Nakon 10 godina navigiranja na svjetskim morima, Miho je svoj život i karijeru nastavio graditi na kopnu, i to u rodnom Konavlima. Radio je u Uredu za obranu te, tijekom rata, u Centru za obavješćivanje, kojem je bio na čelu od 1992. godine. Nakon Domovinskog rata supružnici su se vratili na Gruđu. Katija je, sve do mirovine 2018. godine, radila kao pravnica u kadrovskoj službi Zračne luke Dubrovnik, a Miho je bio kontrolor leta.

Zajedno su stvorili i uredili etno zbirku, a bave se i turizmom. U njihovoj kamenoj kući tri su sobe s kupaonicama, koje iznajmljuju turistima koji žele osjetiti autentičnost Konavala. Od doživljaja prirode do povijesti te, naravno, domaće hrane.

Gosti im se često iznova vraćaju, upravo zbog domaćinske atmosfere i gostoljubivosti, a među brojnim imenima, potpisanim u knjizi dojmova, je i ono prauka poznatog američkog pisca Williama Faulknera.





# The spirit of authentic life in Konavle through the centuries



**The Bokarica House tells the story of the daily life of the people of Konavle, but also that of the history of the Bokarica family. Its current appearance dates from the 19<sup>th</sup> century and is an example of the traditional architecture of Konavle.**

**“W**ho will talk about Konavle, if not us?” Miho Bokarica asked himself after the Croatian War of Independence in the 1990's during which Konavle was burned and looted. In 1992, he returned with his family to his home and old house in Tušići, a hamlet of the village of Gruda. Out of defiance, and with the desire to preserve memories of Konavle, he opened a museum with a significant collection of ethnographic objects that present the way of life in this region. He will gladly receive all guests who want to hear the real story of Konavle – because the spirit of authentic Konavle lives in his museum, and the people of Konavle are extremely proud of their history.

This marine electrical engineer, along with his wife Katija, a law school graduate, his mother, and his two children, returned to his home after being a refugee to find their old stone house, from which the wartime aggressors had not stolen a single valuable antique.

*“They didn't know what really had value. They stole the television, electronics, and anything else they considered valuable, and left all the old tools. When I saw how my Konavle was burned and looted, I decided to turn this old house, and everything that was left in it, into a museum. Five hundred years of written history have something to say to us today and to those who come after us,”* says Miho as he leads us through the house that has stood in this place since the 15<sup>th</sup> century.

People in Konavle lived off the land and with the land, so agriculture is especially represented in the collection: wooden barrels for storing wine, grape presses, mills



for olives and grain, stone vats for storing oil, and machines for making grain, which arrived in Konavle after the industrial revolution. All this can be seen in the basement of the Bokarica House, and the host will be happy to tell everyone the purpose of each machine. Working the land, producing oil, wine and brandy, and milling grain, were mostly performed by men, while women's work revolved around the house and children. In addition to the daily chores of washing, cooking, and childrearing, they often embroidered, weaved, and raised silkworms and produced silk. And that part of family life, along with Miho's mother's loom, is on display in this collection.

The Bokarica House tells the story of the daily life of the people of Konavle, but also that of the history of the Bokarica family. Its current appearance dates from the 19<sup>th</sup> century and is an example of the traditional architecture of Konavle. It consists of a series of buildings that form an encircled whole, and nearby is a small Mediterranean botanical garden with about 200 species of plants.

Konavle's social life was strictly regulated and everyone knew the rules of good behavior. Konavle's traditional costume, especially the women's costume, indicated whether a woman was married or not, whether she was engaged, single or widowed. Everyone could see it in the details of the costume. In old family photos, I notice a woman reading, with no scarf or hat on her head. Miho explains to me that this was his great aunt who did something unthinkable at the time. She went to America and married a man from Konavle there. She gave birth to a child and returned home to Konavle, but not to the house into which she married. That is why she does not have a girl's hat or a woman's hat on her head, because she lost her social position in Konavle due to her actions. She was taken back into the house, and with her knowledge of weaving, she contributed to the household budget. Her daughter finished school, which was also very rare for a female child at the time, namely the primary school in Konavle and the teacher's school in





***“I tried to show the everyday life of the Konavle family in which each member had his place and his role.”***

Dubrovnik, and she soon became the school's director.

It's not the only interesting female story. Miho's grandmother Luce was left an orphan, so she was adopted by a well-to-do Konavle family which raised her as their own daughter. The extent of their love is shown in the pictures from her wedding, which show the expensive traditional costumes and jewelry that Luce brought with her to the Bokarica family.

The third, a bit painful for our host, is the story of his mother, Aunt Mari Bokarica, who left us a few years ago, at the age of 97. Until the very end, she was engaged in handicrafts, and her loom is part of the ethnological collection. Before leaving her

house, ahead of the war, grandmother Mare Bokarica packed the valuable Konavle costume in plastic and threw it into the laurel forest next to the house, where, a year later, she found it undamaged. She spent most of her life selling fruits and vegetables, wine, brandy, and oil at green markets in Dubrovnik and Kotor, and passed on family stories and memories to her son and his bride.

Among the many photographs exhibited on the stone wall in the basement of the house, there are many stories that the host will be happy to share with visitors. But one, where we see a dozen Konavle women on a terrace with sewing machines, is particularly eye-catching.

“It is a photograph taken in 1900 on the terrace of the Trković house in Gruda. On it we see lessons for working with a sewing machine, of the Singer brand, which almost every house in Konavle had. Often fathers bought sewing machines for their daughters as a wedding gift, and many families grew up with them because a good seamstress could earn more than a man's wage.” Miho Bokarica tells us.

“I tried to show the everyday life of the Konavle family in which each member had his place and his role. In the kitchen, which was the center of family life, there is a large table with benches because the family was large, and it was often necessary to host neighbors and relatives. Bread was baked here in





*the hearth, and it was here that they warmed themselves during the cold winter days and nights, which in Gruda often bring low temperatures close to zero. The children would, often with the oldest members of the family, sleep by the hearth where it was warmest, while the adults retreated to the rooms with well-heated bricks, which they would lay at their feet in bed.”* Miho explains.

Miho and Katija met in Split, where Katija grew up and graduated from law school. After 10 years of navigat-

ing the world's seas, Miho continued to build his life and career on land, in his native Konavle. He worked in the Office of Defense and, during the war, in the Intelligence Center, which he headed from 1992. After the War, the couple returned to Gruda. Until her retirement in 2018, Katija worked as a lawyer in the human resources department of Dubrovnik Airport, and Miho was a flight controller.

Together they created and curated an ethnographic collection, and they

are also involved in tourism. In their stone house there are three rooms with bathrooms, which are rented to tourists who want to feel the authenticity of Konavle – from experiencing nature, to history, and, of course, local food.

Guests often return, precisely because of the welcoming atmosphere and hospitality, and among the many names signed in the guest book is the great-granddaughter of the famous American writer William Faulkner.





# Sanjarenje u vinogradu Petra Crvika

**Već godinama, konavoska vina na međunarodnim natjecanjima osvajaju prestižne nagrade koje su poticaj mladim vinarima i vinogradarima da ustraju u ovom poslu. Jer, svatko tko se imalo razumije u enologiju i vinogradarstvo, dobro zna koliko je težak taj život na zemlji.**

**Z**ahvaljujući generaciji mlađih vinara, Konavle su postale zapažena vinska regija. Jedan od njih je Petar Crvik, tridesetčetverogodišnji enolog, koji je svojim vinima, u najjužniji hrvatski kraj, donio brojna zлата i nagrade sa svjetskih natjecanja.

Iako su brojne obitelji u ovom kraju desetljećima proizvodile vino za vlastite potrebe i u ograničenim količinama za tržište, mlađa generacija se educirala, vratila doma i značajno pridonijela poboljšanju njihove kvalitete. Već godinama, konavoska vina na međunarodnim natjecanjima osvajaju prestižne nagrade koje su poticaj mladim vinarima i vinogradarima da ustraju u ovom poslu. Jer, svatko tko se imalo razumije u enologiju i vinogradarstvo, dobro zna koliko je težak taj život na zemlji.

Obitelj Crvik, prema dubrovačkom arhivu, u Konavlima živi od 1500. godine. Uzgojem vinove loze se bave stoljećima, ali proizvodnjom vina nešto više od 100 godina, točnije od 1897. kada je prva generacija vinara obitelji, odnosno pradjed Andro, izgradio u selu Komaji svoj vinski podrum, vinicu, kako se to kaže u Konavlima. Sljedeće generacije nastavljaju

obiteljsku proizvodnju, a 1958. godine sade vinograd koji rađa do današnjih dana.

Vinica je postala središte života obitelji Crvik koja se cijelo vrijeme bavila proizvodnjom vina, ali je tek nakon osnivanja Hrvatske države učinila u proizvodnji vina novi iskorak - počevši buteljirati vino u boce. Te 1993. godine Andro Crvik, treća generacija obiteljskih vinara okreće novu stranicu u poslovanju, širi proizvodnju i gradi modernu vinariju. Njegov se trud nagrađuje brojnim priznanjima na natjecanjima diljem Hrvatske. No, pravi uspjeh i uzlazni trend vinarija Crvik doživljava povratkom njegova sina Petra s Agronomskog fakulteta u Zagrebu. Svojim znanjem i gotovo urođenim talentom za posao, predstavnik četvrte generacije ove vrijedne konavoske obitelji, unaprjeđuje proizvodnju, unosi inovacije i potiče *rebrending* vina. Njegov entuzijazam i dobra podloga koju mu je baštiniu otac, bivaju nagrađeni vrijednim priznanjima i na inozemnim natjecanjima.

Na šest hektara svojih vinograda obitelj Crvik uzgaja cabernet sauvignon, merlot i plavac mali, a uvijek s osobitim ponosom ističu svoje uspjehe zbog povratka i uzgoja autoh-



tone dubrovačke bijele malvasije i bijele maraštine. Budući da je proizvodnja prerasla kapacitete njihovih vinograda, nerijetko otkupljuju i grožđe iz strogo kontroliranog uzgoja od okolnih kooperanata iz Konavala.

Između brojnih nagrada svakako je najsajnija zlatna medalja Decanter World Wine Awards koju je lani, 2021. godine, u Londonu dobio za svoje vino „Vilin ples“, kupazu Cabernet Sauvignona, Merlota i Plavca iz 2017. godine. Srebro s istog prestižnog svjetskog natjecanja prije pet godina osvojio je sa svojim bijelim vinom „Tezoro“ od dubrovačke malvasije iz 2015., a isto vino je pobralo prva mjesta i na International Wine Challengeu, Vinistri i Sabatini. Crvikov „Tezoro“, dobiven od autohtone sorte dubrovačke malvasije, prve sorte vinove loze koja se u dubrovačkom arhivu spominje još u 14. stoljeću, ujedno je prvo konavosko vino koje se može nabaviti na američkom tržištu, u trgovinama u Massachusettsu te u online prodaji.

– Najvećim uspjehom smatram što sam postigao jednu konstantu u kvaliteti, prepoznatljivost u vinu te dizajn butelja. Oko dizajna sam se najviše potrudio, trebalo mi je pomi-

cati uvriježene granice te ustrajati, unatoč kritikama kojih je bilo. Nisu mi se svidale stare etikete na bocama, taj kič i prevelika šarolikost u asortimanu. Želio sam pojednostavniti dizajn te dati vinima jednu osobnost, eleganciju koja bi olakšala njihovu prepoznatljivost „na prvi pogled“. – pojašnjava svoju estetsku filozofiju Petar Crvik.

Osim minimalističkog dizajna etiketa, vina Crvik su prepoznatljiva i po pomno odabranim imenima, među kojima su i Dubrovčanima iznimno draga imena likova iz djela velikog komediografa, Marina Držića, koji je živio u 16. stoljeću.

Negromant, Pomet, Satir, ali i Tezoro, Bastion, Blasius, Vilin ples, nazivi su koji asociraju svakoga na dubrovački kraj. – Naša je Malvasija 2008. izabrana za vino koje će se predstavljati uz manifestaciju obljetnice 500 godina rođenja Marina Držića, pa je kroz to i došla ideja o Tezoru i Negromantu. Dok sam učio za jedan ispit, bila je to svojevrsna heureka. Ta dva naziva su mi jednostavno, iznenadno „pala na pamet“ i od toga sam krenuo. Dizajn sam osmislio sam, a u realizaciji mi je pomogao M&M studio iz Grada. Inače, skripte koje sam pisao za ispite su uvijek bile neuredne i ispisane svime i





**Od djetinjstva je bio uz oca, u vinogradima, potom vinariji, sudjelovao je u procesu nastanka vina, od grožđa do stola. Iako je Petar, nakon srednje škole, sanjario da će postati nešto drugo, a ne vinar, nije požalio što je ipak ispunio očekivanja obitelji...**

*svačime, svakakvim tokovima misli. Mislim da je etiketa jako bitna, no prije svega iza te etikete mora biti dobro vino. Dizajn mora biti u službi upotpunjavanja sadržaja i doživljaja, ali, ako je loše vino iza etikete, to vino postaje predmet izrugivanja, kvalitete i dizajna.*

Iako se u Konavlima dugo vremena poštovala tradicija da najstariji sin u obitelji ostaje doma, na domovini, kako bi se sačuvalo ognjište i nastavilo život u "starini", ta je uloga u obitelji Crvik pripala najmlađem od četvero djece, ujedno, i mlađem sinu, Petru. Od djetinjstva je bio uz oca, u vinogradima, potom vinariji, sudjelovao je u procesu nastanka vina, od grožđa do stola. Iako je Petar, nakon srednje škole, sanja-

rio da će postati nešto drugo, a ne vinar, nije požalio što je ipak ispunio očekivanja obitelji da nastavi putem kojega je započeo njegov otac, Andro Crvik, a prije njega i dvije starije obiteljske generacije.

Rođen je u obitelji s četvero djece, najstarija sestra je ostala u vinariji i bavi se administracijom, dok je mlađa sestra studirala u Zagrebu povijest i arheologiju. Petrov stariji brat je diplomirao na Likovnoj akademiji u Zagrebu, te njih dvoje nikad nisu gajili interes za vinarstvo. Najmlađe dijete je stoga, oduvijek, u obitelji usmjeravano da nastavi što je otac započeo te je nakon završene Klasične gimnazije u Dubrovniku, Petar upisao Agronomski fakultet u Zagrebu. I tamo se, izvan obiteljskog gnijezda, susreo s brojnim pitanjima, pa i krizom što želi od svog života. Na prvoj je godini ozbiljno razmišljao da odustane od agronomije jer su ga sve više privlačile astrofizika, psihologija i sociologija. Bila je to kriza koja ga je prošla. Priveo je kraju studij i u Konavle se vratio kao mladi agronom, enolog.

*– Danas na to gledam kao neku svoju fazu sanjarenja, jer teško da bih mogao išta od navedenoga konkretizirati u tolikoj mjeri koliko mogu s vinom. Ta sanjarenja danas „nadmještam“ filmovima i glazbom i nije mi žao što sam upisao, a potom i završio agronomiju.* – zaključuje Petar.

Jedino što možemo dodati je, na svu sreću. Jer, da je odustao, Konavle bi ostale siromašnije za jednog vrsnog vinara koji je čitavu regiju doveo na vinsku mapu svijeta.



# A family tradition earning world-wide recognition

For years, Konavle wines have won prestigious awards at international competitions, which are an incentive for young winemakers and winegrowers to persevere in this business. Anyone who understands oenology and viticulture knows how difficult that life is.







**Since childhood he was with his father, in the vineyards, then in the winery, and he participated in making wine, from grapes to the table. Although after high school Petar dreamed of becoming something other than a winemaker, he did not regret that he still met the family's expectations...**

**T**hanks to a generation of younger winemakers, Konavle has become a notable wine region. One of them is Petar Crvik, a 34-year-old oenologist, whose wines have earned numerous gold medals and awards at international competitions.

Although many families in this area have been producing wine for decades for their own needs and, in limited quantities, for the market, the younger generation has educated themselves, returned home, and significantly contributed to improving the quality of local wine. For years, Konavle wines have won prestigious awards at international competitions, which are an incentive for young winemakers and winegrowers to persevere in this business. Anyone who understands oenology and viticulture knows how difficult that life is.

According to the Dubrovnik Archives, the Crvik family has lived in Konavle since 1500. They have been cultivating vines for centuries, but have been producing wine for over 100 years, more precisely since 1897, when the first generation of winemakers of the family, great-grandfather Andro, built his own wine cellar in the village of Komaji. The next generations continued the family production, and in 1958 they planted a vineyard that bears fruit to this day.

Vinica became the center of life for the Crvik family, which was engaged in wine production the entire time. However, only after the founding

of the Croatian state did it take a new step in wine production and start to bottle wine. In 1993, Andro Crvik, the third generation of family winemakers, turned a new page in the business, expanded production, and built a modern winery. His efforts were rewarded with numerous prizes at competitions throughout Croatia. However, the Crvik Winery experienced real success and an upward boost with the return of his son Petar from the Faculty of Agriculture in Zagreb. With his knowledge and almost innate talent for business, the representative of the fourth generation of this valued Konavle family is improving production, introducing innovations, and encouraging wine rebranding. His enthusiasm and strong background knowledge inherited from his father have brought valuable recognitions at foreign competitions.

On six hectares of their vineyards, the Crvik family grows Cabernet Sauvignon, Merlot, and Plavac Mali, and they are always proud of their success with the return and cultivation of the indigenous Dubrovnik white Malvasia and white Maraština varieties. As production has outgrown the capacity of their vineyards, they often buy grapes from strictly controlled cultivation from neighboring producers in Konavle.

Among the many awards, the most brilliant gold medal is certainly from the Decanter World Wine Awards, which he won last year, in 2021, in London for his wine "Fairy Dance", a blend of Cabernet Sauvignon, Merlot, and Plavac from 2017. He won silver at the same prestigious world competition five years ago with his white wine "Tezoro" made from 2015 Dubrovnik Malvasia, and the same wine took first place at the International Wine Challenge, Vinistra, and Sabatina. Crvik's "Tezoro", obtained from the indigenous variety of Dubrovnik Malvasia, the first grape variety mentioned in the Dubrovnik Archives in the 14<sup>th</sup> century, is also the first Konavle wine to be purchased on the American market, in stores in Massachusetts and online.

- *"I consider the greatest success to have achieved a constant in quality, recognizability in wine, and bottle design. I gave my utmost effort with the design. I needed to push the established boundaries and persevere, despite criticism. I didn't like the old labels on the bottles, that kitsch, and too much variety in the assortment. I wanted to simplify the design and give the wines a personality, an elegance that would make them recognizable at first sight",* said Petar Crvik, explaining his aesthetic philosophy.

Apart from the minimalist design of the labels, Crvik wines are also recognizable by their carefully chosen names, among which are the names of characters from the works of the great comic playwright Marin Držić, who lived in the 16<sup>th</sup> century, and whose characters are extremely dear to the people of Dubrovnik. Negromant, Pomet, Satir, but also Tezoro, Bastion, Blasius, Fairy Dances, are names that everyone associates with the Dubrovnik region.

Although Konavle has long respected the tradition that the eldest son in the family stays at home, on the home-  
stead, in order to preserve the hearth and continue living in the family home, this role in the Crvik family belonged to the youngest of four children and younger son, Petar. Since childhood he was with his father, in the vineyards, then in the winery, and he participated in making wine, from grapes to the table. Although after high school Petar dreamed of becoming something other than a winemaker, he did not regret that he still met the family's expectations to continue the path started by his father, Andro Crvik, and before him, two family generations.

- *"In 2008, our Malvasia was chosen as the wine that would be presented on the occasion of the 500<sup>th</sup> anniversary of the birth of Marin Držić, so came the idea of Tezoro and Negromant. While I was studying for one exam, it was a kind of "heureka" moment. Those two names simply suddenly came to my mind and that's where I started. I came up with the design myself, and the M&M studio from Dubrovnik helped me with the production. By the way, the notes I wrote for exams were always messy and written over with anything and everything, all sorts of streams of thought. I think the label is very important, but above all there must be good wine behind that label. The design must be in the service of complementing the content and experience, but if the wine behind the label is bad, that wine becomes an object of ridicule, of both quality and design."*

Petar was born into a family with four children; the oldest sister remained in the winery and is engaged in administration, while the younger sister studied history and archeology in Zagreb. Petar's older brother graduated from the Academy of Fine Arts in Zagreb, and his two siblings never took an interest in winemaking. Therefore, the youngest child in the family has always been directed to continue what his father started, and after graduating from the Classical Gymnasium in Dubrovnik, Petar enrolled at the Faculty of Agriculture in Zagreb. And there, outside the family nest, he encountered many questions, including a crisis about what he wanted in life. In his first year at university, he seriously considered giving up agronomy because he was increasingly attracted to astrophysics, psychology, and sociology. It was a crisis that passed. He completed his studies and returned to Konavle as a young agronomist, oenologist.

- *"Today I see it as a phase of my daydreams, because I could hardly make any of those as real as I could with wine. Today, I replace those dreams with films and music, and I'm not sorry that I enrolled in, and then finished, my studies in agronomy."* – concludes Petar.

The only thing we can add is, thankfully. For if he had given up, Konavle would have been deprived of one excellent winemaker who has brought the whole region to the wine map of the world.



# Entuzijazam star preko stotinu godina

**Zahvaljujući brojnim glazbenim entuzijastima, Cavtatska glazba – Cavtat svojim nastupima uzvisila je svečanosti u brojnim mjestima, i za svoj rad zasluženo primila mnoga društvena priznanja i pohvale.**

**I**ako stogodišnjakinja, još uvijek je u duši mlada - s tom tvrdnjom složiti će se svi oni koji su ikad čuli Cavtatsku glazbu, odnosno taj njihov zanos zdušne mladalačke energije koja pulsira u njoj od 1908. godine, trenutka kada je zaiskrila ideja o osnivanju *Cavtajske diletantske glazbe*. Dvije godine potom, 1910., ideja je postala stvarnost. Prije nego je osnovana *Cavtajska diletantska glazba*, na svakoj svečanosti u Cavtatu svirala je glazba iz Dubrovnika ili pak vojna glazba tadašnje Monarhije.

Dvadeset pet glazbala proizveli su, iz nastupa u nastup, sve usklađene melodije, prvobitno po naputcima Čeha Janoša Vanoša, potom Lavoslava Tortija te Dragutina Piceka, slastičara rodom iz Karlovca, koji je u Cavtat donio brojne gramofonske ploče operne glazbe. Njih bi se na probama preslušavalo i po njima učile interpretacije opernih stavaka.

Iz prizemlja zgrade u kojoj su se uvježbavali i u kojoj su stanovale sestre Bukovac, kako bilježe stranice *Crvene Hrvatske*, razdragani glazbenici *Cavtajske diletantske glazbe* prvi put zaputili se u obilazak varoši 5. i 7. kolovoza 1910. radi sudjelovanja na svečanosti u čast blagdana Gospe od Snijega. Koliko glasno, toliko i milozvučno, pozvali su na uranak, pratili svečanu Misu, koncertirali pred Općinskim domom i na obali.

Mnoštvo puka slavilo je s Cavtancima; na blagdan Gospe od Snijega stigli su brojni ljudi iz svih konavoskih sela, ali i iz Dubrovnika, *tako da ni tri parobroda, koji su taj dan pravili izlet, nijesu bili dostatni, da povedu sobom sve izletnike, koji su željeli, a ne mogli da se ukrcaju.*

Mnogi posjetitelji iskoristili su tu prigodu i kako bi uživo vidjeli Bukovčevo ulje na platnu „Gospu od Cavtata“, koja prikazuje vedutu Cavtata gledanog s mora i u prvom profilu Gospu s djetetom u naručju kako gleda na grad, a oko nje lebde anđeli.

Povijest, dakako, nije samo potmulu *staccato* ratnih doboša i trublji, parafrazirajući riječi Geralda Hearda, ali odjek tupih zvukova i krikova Velikog rata je nadglasao, a zatim sasvim zamro milozvuke cavtajskih entuzijasta, do tada rado viđenih sudionika mnogih lijepih prigoda od Cavtata do Dubrovnika, ali i tužnih ispraćaja na groblju sv. Roka. Za dodati sol na ranu, onodobne austrijske vlasti zaplijenile su svu imovinu Cavtajske diletantske glazbe, uključivo glazbala. No, čim su ti mučni trenuci minuli, poletni cavtajski amateri latili su se svirke.

Nije bilo lako ponovno nabaviti glazbala pa je njihov manjak bio primjetan sve do 1930. godine kad je popunjen orkestar i kad su se cavtajski

note konačno ponovno mogle čuti u svom raskošnom izričaju. Između mnogo prigoda koje su uveličali glazbom spomenimo se oduševljenja osam tisuća prisutnih na velikom euharistijskom slavlju u čast 700. obljetnice sv. Antuna Padovanskog u Pridvorju 1931., kod brojnoga puka pri proslavi u čast dubrovačkoga parca sv. Vlaha godine 1932. te na dočeku engleskog kralja Edvarda VIII. prigodom njegova posjeta Cavtatu 1936. godine.

Tijekom izazovnog razdoblja između Dva svjetska rata, ovim glazbenim amaterima koji su imali veliku ljubav prema glazbi, osobito je bila dobrodošla pomoć učitelja glazbe Iva Trojkovića te Mladena Markova, vrsnog učitelja





glazbe, koji je za svoj rad primao finu plaću, poput suca Općinskog suda, a koju su uplaćivale imućnije cavtatske obitelji. Ništa manje značajna nije bila ni podrška uglednog cavtatskog liječnika dr. Iva Bobića, člana Braće hrvatskog zmaja, vrijednog i cijenjenog doprinositelja očuvanju lokalne nematerijalne baštine. Kako bi se na stanovit način odužili svome velikom meceni, brodovlasniku Božu Bancu, Glazba je, u njegovu čast, održavala tzv. Venecijanske noći, tijekom kojih bi se na poseban način osvijetlilo čitavo mjesto, a Glazba bi svirala na brodu „Cavtat“, koji je inače redovito prometovao na relaciji između Cavtata i Dubrovnika.







**Od osamdesetih godina 20. stoljeća do Domovinskog rata Cavtatska glazba niže godine svog uspješnog djelovanja, zahvaljujući entuzijazmu svojih predsjednika i sve brojnijeg članstva. Bilo je dana kada je Cavtatska glazba brojila i šezdesetak članova.**

U sastavu Cavtatske glazbe tada je djelovala i dramska sekcija, a glazbenici su vježbavali veoma često, budući su svake nedjelje imali nastupe. Njihov je repertoar uključivao dijelove različitih opera, a najdugovječniji članovi Glazbe su svjedočili kako jedan segment „Pikove dame“ P.I. Čajkovskog nije izvodila nijedna druga glazba, osim cavtatske. Nesumnjivo je u takvim izvedbama za svojih boravaka u rodnom Cavtatu uživao i glasoviti tenor Tino Pattiera. Inače, Tino je, iz Njemačke, Cavtatskoj glazbi višekratno dostavljao potrebite note, a poznato je i to da je, kad god je mogao, rado prisustvovao njihovim probama.

Sjena Drugog svjetskog rata zamračila je osunčanu cavtatsku valu i ponovno zakočila rad ovih marljivih entuzijasta. Poučeni prijašnjim zloslutnim iskustvom, ovaj put su – neki po svojim kućama, drugi u cavtatskom franjevačkom samostanu – pravovre-

meno sakrili glazbala. Talijanski okupator ih je tražio, ali ih nije mogao pronaći pa je u naletu osvetničkog bijesa zapalio prostorije Cavtatske diletantске glazbe. Na žalost, tom zlobnom paleži bespovratno je uništio i bogatu pismohranu Glazbe, pomno uređene notne zapise, posložene u tri ormara, s posebnim odjeljcima za svaki instrument.

Ipak, koliko god sumanut pa i načelno mikrokulturocidan taj čin bio, on nije mogao ugušiti polet cavtajskih glazbenika. Čim je rat prošao, ponovno su odjeknuli, i nastavili odjekivati, zvukovi cavtajskih glazbala. Nakon nekoliko godina glazbenici su dobili nove uniforme i zasvirali na obnovljenom fondu glazbala, za što je jako zaslužan Antun Kalačić, dugogodišnji turistički djelatnik i srdačan podupiratelj rada ove, sada već desetljećima, postojeće udruge cavtajskih glazbenika. Nakon godina rada tijekom kojih su članovi

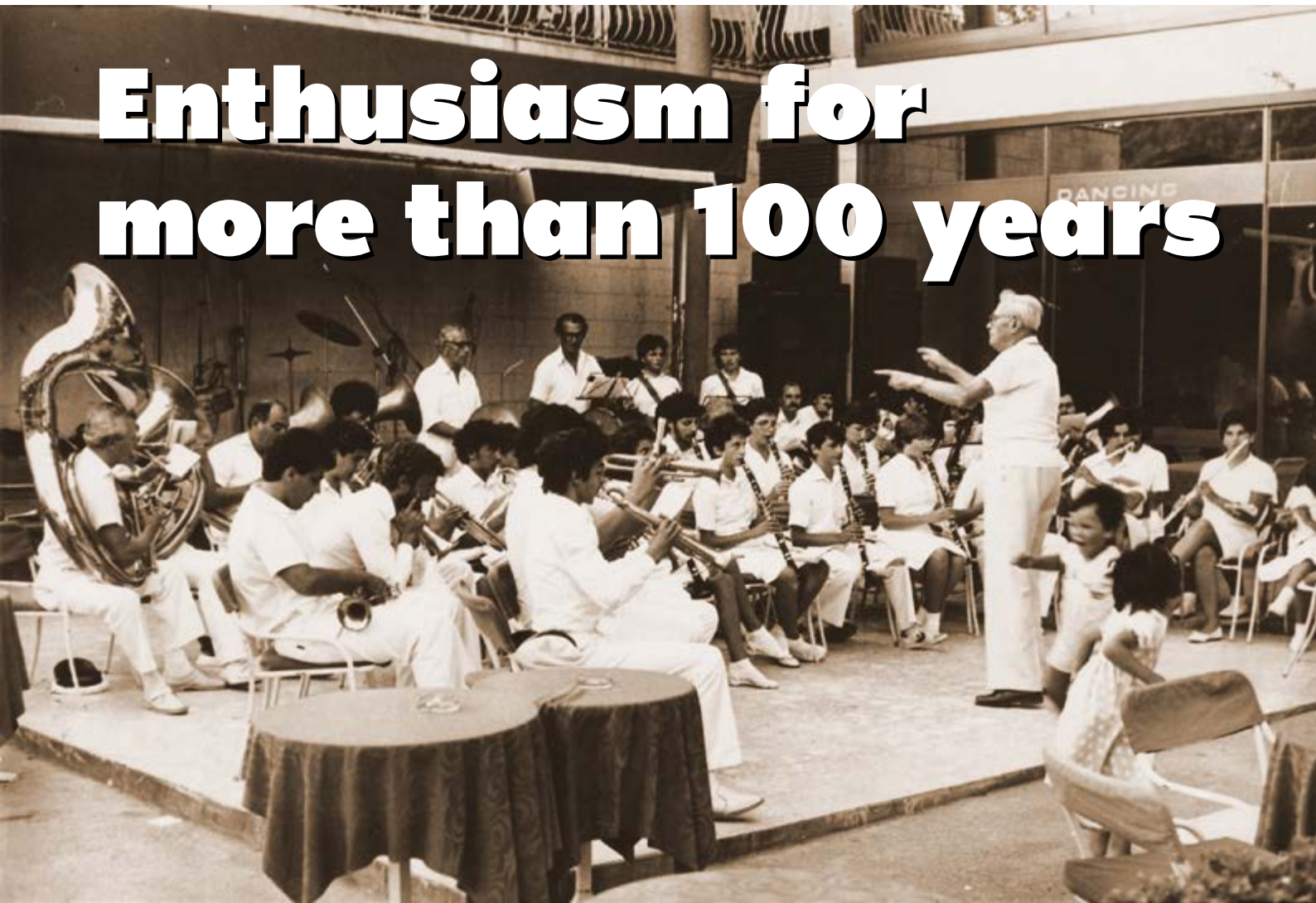
Cavtatske glazbe bili isključivo muškarci, stiglo je i vrijeme da se vrata otvore ženama. Prva je bila Anuška Natrlin, a nakon nje uslijedila su brojna učlanjenja ženskih glazbenica.

Od osamdesetih godina 20. stoljeća do Domovinskog rata Cavtatska glazba niže godine svog uspješnog djelovanja, zahvaljujući entuzijazmu svojih predsjednika i sve brojnijeg članstva. Bilo je dana kada je Cavtatska glazba brojila i šezdesetak članova. Tijekom Domovinskog rata 1991. utihnula je Cavtatska glazba, a ponovno je počela djelovati 1993., nakon protjerivanja srpsko-crnogorske vojske s hrvatskog juga.

Zahvaljujući brojnim glazbenim entuzijastima, Cavtatska glazba – Cavtat svojim nastupima uzvisila je svečanosti u brojnim mjestima, i za svoj rad zaslužen primila mnoga društvena priznanja i pohvale. Danas se u cavtatskom Domu kulture uvježbava dva puta tjedno, broji dvadeset članova i ima jednako toliko godišnjih, javnih nastupa. Zbog činjenice da članovi Cavtatske glazbe nastavljaju gajiti stoljetnu tradiciju dok istodobno prilagođuju svoj glazbeni izričaj današnjem vremenu, uvjereni smo da ćemo još dugo, dugo moći uživati u odjeku njihovih skladbi cavtatskom valom. Kad to tako kaže njihov sadašnji voditelj, prof. Ivan Kušelj, treba mu vjerovati.



# Enthusiasm for more than 100 years



**Thanks to many music enthusiasts, the Cavtat Orchestra has enlivened the festivities in many places with its performances, and deservedly received much recognition and praise.**



**Y**oung at heart is perhaps the best way to describe Cavtat's Orchestra, for the heartfelt youthful energy that has been pulsating since 1908, when the idea of founding *Cavtat's Amateur Orchestra* was sparked. Two years later, in 1910, the idea became a reality. Before the *Cavtat Amateur Orchestra* was founded, a band from Dubrovnik or a military band from the Austro-Hungarian Monarchy played at every ceremony in Cavtat.

Twenty-five musical instruments produced, from performance to performance, more and more harmonized melodies, initially under the leadership of the Czech Janoš Vanoš, then Lavoslav Torti, and Dragutin Picek, a confectioner born in Karlovac, who brought numerous gramophone records of opera music to Cavtat. They would listen to the records at rehearsals and interpretations of opera movements would be learned from them.

According to the newspaper *Crvena Hrvatska*, from the ground floor of the building where the Bukovac sisters practiced and lived, the cheerful musicians of the Cavtat Amateur Orchestra went on a tour of the town for the first time in



## CAVTAT ORCHESTRA



August 1910, to take part in the holiday of the Our Lady of the Snow. It was as loud as it was melodious. They woke the town with a morning serenade, followed the celebratory Mass, and gave concerts in front of the Municipal House and on the waterfront.

On the feast of Our Lady of the Snow, many people arrived from all Konavle villages, as well as from Dubrovnik, *“so that not even three steamships, which made the trip that day, were enough to take with them all*

*the excursionists who wanted to travel but could not board.”*

Many visitors took the opportunity to see Bukovac's oil on canvas “Our Lady of Cavtat”, which shows a view of Cavtat seen from the sea, and in the foreground, Our Lady with the child in her arms looking at the city, surrounded by floating angels.

History, of course, is not only the muffled staccato of war drums and trumpets, to paraphrase the words of Gerald Heard. The echo of the ex-

plosions and cries of the Great War were overwhelmed, and then completely drowned out, by the melodies of Cavtat musicians, participants in many beautiful occasions from Cavtat to Dubrovnik, as well as sad farewells at the cemetery of St. Rocco. To add salt to the wound, the Austrian authorities of the time confiscated all the assets of the Cavtat Amateur Orchestra, including musical instruments. But, as soon as those painful moments passed, the enthusiastic Cavtat amateurs started playing again.

It was not easy to re-acquire musical instruments, so their shortage was noticeable all the way until 1930, when the orchestra was completed and when Cavtat's notes could finally be heard again in their extravagant expression. Among the many occasions that were magnified by music, let us mention the enthusiasm of 8,000 people present at the great Eucharistic celebration in honor of the 700<sup>th</sup> anniversary of St. Anthony of Padua in the village of Pridvorje in 1931, at a large celebration in honor of the Dubrovnik patron St. Blaise in 1932, and at the reception of English King Edward VIII on the occasion of his visit to Cavtat in 1936.



During the challenging period between the two world wars, these musical amateurs who had a great love for music especially welcomed the help of music teachers Ivo Trojković and Mladen Markov, who received a good salary for his work, similar to a judge of the Municipal Court, paid for by wealthier Cavtat families. No less important was the support of the eminent Cavtat doctor Dr. Ivo Bobić, a member of the Croatian Dragon Brotherhood, a valuable and respected contributor to the preservation of local intangible heritage. In order to in some way thank its great patron, the ship owner Božo Banac, the Orchestra held the so-called Venetian nights in his honor, during which the whole town would be decoratively illuminated, and music would be played on the ship "Cavtat", which otherwise regularly sailed on the route between Cavtat and Dubrovnik.

The Cavtat Orchestra also had a drama section at the time, and the musicians rehearsed very often, as they had performances every Sunday. Their repertoire included parts of various operas, and the longest-serving members of the Orchestra testified that one segment of Tchaikovsky's "The Queen of Spades" was not performed by any

**From the 1980s until the 1990s Homeland War, the Cavtat Orchestra saw many years of successful operation, thanks to the enthusiasm of its presidents and growing membership. There were times when the Cavtat Orchestra had about 60 members.**



orchestra other than Cavtat's. Undoubtedly, the famous tenor Tino Patiera enjoyed such performances during his stays in his native Cavtat. From Germany, Tino continually brought the necessary music scores to the Cavtat Orchestra, and it is also known that, whenever he could, he gladly attended their rehearsals.

The shadow of the Second World War darkened the sunny Cavtat bay and again blocked the work of these diligent enthusiasts. Having learned from their previous ominous experience, this time, they hid their instruments on time – some in their homes, others in the Franciscan monastery in Cavtat. The Italian occupiers looked for them, but they could not find the instruments, so in a fit of vengeful rage they set fire to the premises of the Cavtat Amateur Orchestra. Unfortunately, they also irreversibly destroyed the rich archive of the Orchestra, carefully arranged musical scores, which were housed in in three cabinets, with separate sections for each instrument.

However, no matter how insane and, in principle, micro-culturecidal this act was, it could not stifle the enthusiasm of Cavtat musicians. As soon as the war was over, the sounds of Cavtat instruments resounded once again, and continued to be heard. After a few years, the musicians received new uniforms and played on a renewed fund of musical instruments, thanks to Antun Kalačić, a longtime tourist industry worker and a warm supporter

of the, by that time, decades-old association of Cavtat musicians. After years of work during which the members of the Cavtat Orchestra were exclusively men, the time came to open the door to women. The first was Anuška Natrlin, followed by many new female members.

From the 1980s until the 1990s Homeland War, the Cavtat Orchestra saw many years of successful operation, thanks to the enthusiasm of its presidents and growing membership. There were times when the Cavtat Orchestra had about 60 members. During the Homeland War in 1991, the Cavtat Orchestra fell silent, and it started operating again in 1993, after the expulsion of the Serbian-Montenegrin army from the Croatian south.

Thanks to many music enthusiasts, the Cavtat Orchestra has enlivened the festivities in many places with its performances, and deservedly received much recognition and praise. Today, rehearsals take place twice a week in the Cavtat House of Culture; the association has 20 members, and holds about the same number of annual public appearances. Due to the fact that members of the Cavtat Orchestra continue to cultivate a century-old tradition while at the same time adapting their musical expression to the present time, we are convinced that we will be able to enjoy their compositions for a long, long time. When their current leader, Professor Ivan Kušelj, says so, he should be trusted.



# Što bi mladu arhitekticu iz Hamburga moglo dovesti u malo selo, nego – ljubav?



**Svog je supruga upoznala dok je bila studentica arhitekture koja je za diplomski rad odabrala temu vezanu za jednu lokaciju u dubrovačkoj povijesnoj jezgri pod zaštitom UNESCO-a.**

**O**, pa vi jako dobro govorite njemački jezik! – puno je puta čula konavoska nevjesta Xenia Capor od svojih sunarodnjaka koji nisu mogli niti naslutiti kako im domaći med, likere ili prekrasne keramičke golubice na tržnici u dubrovačkoj povijesnoj jezgri nudi rođena Njemica. Ona bi na njihovo čuđenje uzvratila riječima – I vi, također! –, pa bi uz smijeh objasnila kako je rođena u Hamburgu, te kako u Hrvatskoj, na krajnjem jugu, selu Vignje, živi od 1987. godine.

A što bi djevojku iz tako velikog grada, diplomiranu arhitekticu, doveo u to malo mirno konavosko selo sa svega nekoliko kuća, nego ljubav?

Njezin suprug Luko, samouki kipar i slikar izražene osobnosti, osvojio ju je svojom prirodnošću, posebnošću, svjetonazorom koji i nije toliko svojstven konzervativnom konavoskom čovjeku, što Xenia pripisuje umjetnosti kojom se strastveno bavi. Xenia kao arhitektica dijeli istu tu ljubav, a i odrasla je u građanskoj obitelji sklonij umjetnosti; njezina majka je, također, bila arhitektica, a otac nastavnik s izrazitim darom za crtanje i izradu predmeta od drva.

U svakom slučaju, te rane osamdesete godine krasilo je ozračje neke posebne slobode i otvorenosti. Bilo je gotovo posve uobičajeno da se doma-





ći mladići zaljube u strankinje koje bi ljeti dolazile na hrvatski jug. One su nerijetko za njih bile poput egzotičnih ljepotica „sa zapada“ kojima bi se udvarali i pokušavali ih „osvojiti“.

- Možda sam u početku i bila doživljena kao neki „trofej“ jer je tih godina bio popularan taj „lov na turistkinje“, ali mislim da kasnije nisam ispunjavala takva očekivanja – uz smijeh se prisjeća Xenia, dodajući kako nije bila uopće svjesna koliko se ozbiljno u Konavlima doživljava trenutak upoznavanja djevojke s mladićevom obitelji. To je zapravo doživljavano kao prag braka pa ne čudi oklijevanje koje mu prethodi. U svakom slučaju Luko ju je veoma brzo upoznao s cijelom svojom obitelji koja ju je srdačno prihvatila, a bilo je lakše i što su se mogli sporazumijevati jer je Xenia znala nešto jezika.

Svog je supruga upoznala dok je bila studentica arhitekture koja je za diplomski rad odabrala temu vezanu za jednu lokaciju u dubrovačkoj povijesnoj jezgri pod zaštitom UNESCO-a, ali se svojom profesijom nikad nije bavila, iako je stekla diplomu koja je svjedočila o velikom uloženom trudu, vremenu i stečenom znanju. Život ju je odveo u nekom drugom smjeru. Svog je prvog sina Matiju rodila 1988., drugog, Marka, 1992., a najmlađeg Lukasa 1995. godine. Svu trojicu je rodila u Njemačkoj gdje su s njezinim roditeljima živjeli i tijekom (po)ratnih godina Domovinskog rata koji je razorio Hrvatsku i Konavle. S njima su bili i Lukovi stari roditelji, izbjegli pred srpsko-crnogorskom vojskom koja je bila okupirala cijeli konavoski kraj. No, kako nije bilo dvojbe hoće li njihov stalni dom biti u Konavlima, odlučili su se za trajni povratak 1998. godine



## KONAVOSKA NEVJESTA XENIA CAPOR

što su prilagodili školskim obavezama svojih sinova. Xenia kaže kako je to bila jedna od najpametnijih odluka, da njihovi sinovi pohađaju osnovnu školu u obližnjem selu Komaji, zbog sigurnosti i svega ostaloga. Njihovi su sinovi danas odrasli ljudi. Matija je diplomirao strojarstvo i radi kao razvojni inženjer u automobilske industriji, Marko je završio Akademiju glume i lutkarstva, a najmlađi, Juraj Lukas, završava Li-

kovnu akademiju u Sarajevu. Najstariji sin njezinog supruga, iz prvog braka, je pilot. Iako trenutačno nijedan od njih ne živi s njima u Vignjima, vezani su uz staru kuću u kojoj provode svaki slobodan trenutak.

Svi koji su je došli posjetiti u to malo selo u kojemu je savila svoj život, bili su oduševljeni prvenstveno divnom tišinom koja tu vlada. Ništa, kaže, ne bi u svojoj prošlosti promijenila, jedino joj

je žao što se nije malo više potrudila i počela raditi u svojoj struci. Ne treba uopće sumnjati da bi posla bilo. Na pitanje je li joj kao arhitektici, koja je samim izborom svoje diplomske teme pokazala poštovanje i divljenje prema baštini, teško gledati stare kuće koje je načelo vrijeme jer su napuštene i nenaštanjene, brzo odgovara:

– Teže mi je, kao arhitektici, gledati novoizgrađene, kičaste kuće i zgrade



koje se uopće ne uklapaju u ovaj kraj. Nedostaje mašte i raznolikosti, iako ne mogu reći kako nema u Konavlima i veoma lijepih kuća. –

Na život u Konavlima se lako priviknula jer je, kaže, znala „na što dolazi“ i sama je izabrala. Ova zanimljiva, tiha i poduzetna žena, koja je jedno vrijeme radila i kao instruktorica jahanja, u obiteljskom poslu je „naslijedila“ suprugu – tetku koja je išla na tržnicu s domaćim proizvodima. Tako se Xeniju, već duže od 25 godina, može susresti na

tržnici u povijesnoj jezgri gdje prodaje domaće likere, marmelade i keramiku koju izrađuje njezin suprug. Postala je i prava majstorica za domaće marmelade za koje je, nerijetko, i nagrađivana. U zadnje vrijeme bave i zemljoradnjom, uzgajaju povrće za osobne potrebe. Dan joj je ispunjen obvezama koje se prilagođavaju godišnjim dobima. Kada započne sezona, većinu dana provodi u Gradu, a ostatak godine priprema proizvode za prodaju. Bila je i prva koja je, nakon Domovinskog rata, na tržnicu

dolazila u prelijepoj konavoskoj nošnji koja je privlačila poglede i pažnju turista i domaćih. Iako nikad nije naučila vesti prepoznatljivi konavoski vez, nikada se nije prestala diviti radovima koje je vješto izrađivala njezina pokojna sveskrva. To je ujedno bilo i jedino što je ona donijela sa sobom u Njemačku kada je napuštala svoj dom ratne 1991. A zna se da u ratu ljudi pokušavaju sačuvati ono što smatraju svojim najvrjednijim bogatstvom.

# What could bring a young architect from Hamburg to a small village, but love?



**She met her husband while she was an architecture student investigating a location in Dubrovnik's UNESCO-protected historic center for her dissertation.**

**"O**h, you speak German very well!" Konavle bride Xenia Capor has heard this many times from her fellow citizens who could not even imagine that the home-made honey, liqueurs or beautiful ceramic doves at the market in Dubrovnik's historic center were presented to them by a native German. She would respond to their amazement with the words – "You, too!", and then she would explain with a laugh that she was born in Hamburg, and that she has lived in

Croatia, in the far south, in the village of Vignje, since 1987.

And what if not love could bring a young architect, from such a big city, to this small, peaceful Konavle village with only a few houses?

Her husband Luko, a self-taught sculptor and painter with a strong personality, won her over with his ease, uniqueness, and a worldview that is not so typical the traditionally conservative Konavle man, a trait which Xenia attributes to the art



## KONAVLE BRIDE XENIA CAPOR

which he is passionate about. Xenia, as an architect, shares the same love, and grew up in a middle-class family inclined to art; her mother was also an architect, and her father a teacher with a distinct gift for drawing and producing wooden objects.

In any case, those early 1980s were adorned with an atmosphere of special freedom and openness. It was almost common for local young men to fall in love with foreign women who would come to the Croatian south in the summer. For them, they were often like exotic beauties “from the west” whom they would actively court and try to “conquer”.

“Maybe in the beginning I was perceived as a ‘trophy’ because that ‘hunt for female tourists’ was popular in those years, but I don’t think I met such expectations later”, Xenia recalls

with a laugh, adding that she was not even aware how seriously the moment when a girl meets a young man’s family is perceived in Konavle. This was actually perceived as the threshold of marriage, so the hesitation that precedes this event is not surprising. In any case, Luko introduced her to his entire family very quickly, who welcomed her warmly, and it was easier for them to communicate because Xenia spoke several languages.

She met her husband while she was an architecture student investigating a location in Dubrovnik’s UNESCO-protected historic center for her dissertation. Although she never practiced her profession, she earned a degree that testified to her hard work, time invested and acquired knowledge. Life took her in a different direction. She gave birth to her first son

Matija in 1988, her second, Marko, in 1992, and her youngest, Lukas, in 1995. She gave birth to all three in Germany, where they lived with her parents during the years following Homeland War, which destroyed Croatia and especially Konavle. With them were Luka’s elderly parents, refugees fleeing from the Serbian-Montenegrin army that had occupied the entire Konavle region. However, as there was no doubt that their permanent home would be in Konavle, they decided to return permanently in 1998, which they adjusted to their sons’ school obligations. Xenia says it was one of the smartest decisions, for their sons to attend primary school in the nearby village of Komajci, for safety and other reasons. Today, Matija has a degree in mechanical engineering and works as a development engineer in the automotive industry,





Marko graduated from the Academy of Acting and Puppetry, and the youngest, Juraj Lukas, is graduating from the Academy of Fine Arts in Sarajevo. Her husband's eldest son, from his first marriage, is a pilot. Although none of them currently live with them in Vignje, they are emotionally attached their childhood house where they spend every free moment.

Everyone who came to visit her in this small village where she built her life was delighted primarily by the wonderful silence that reigns there. She says she would not change anything in her past, she is only sorry that she did not try a little harder to begin working in her profession. There is no doubt that there would have been work. To the question whether, as an architect, who showed respect and admiration for heritage by choosing her thesis topic, it is difficult for her to look at old houses that have run out of time

because they are abandoned and uninhabited, she answers quickly:

"As an architect, it is harder for me to look at newly built, kitschy houses and buildings that do not fit into this area at all. There is a lack of imagination and diversity, although I can't say that there aren't very beautiful houses in Konavle."

She easily got used to life in Konavle because, she says, she knew "what she was getting into" and she chose it herself. This interesting, quiet, and enterprising woman, who also worked as a riding instructor for a while, "inherited" her husband's aunt's place in the family business, going to the market with local products. Thus, for more than 25 years, one has been able to meet Xenia at the market in the historic center, where she sells homemade liqueurs, jams, and ceramics made by her husband. She also became a real master of homemade jams, for which

she often earned prizes. Recently, they have also engaged in agriculture, growing vegetables for personal use. Her day is filled with commitments that vary with the seasons. When the tourist season starts, she spends most of the day in Dubrovnik, and the rest of the year she prepares products for sale. She was also the first to come to the market after the Homeland War wearing beautiful Konavle traditional dress that attracted the attention of tourists and locals alike. Although she never learned to embroider the traditional Konavle embroidery, she never stopped admiring the works skillfully made by her late mother-in-law. This was also the only thing she brought with her to Germany when she left her home at the beginning of the war in 1991. It is known that in war people try to preserve what they consider to be their most valuable treasure.





# Čipka konavoskog podzemlja

**U Konavlima je, zahvaljujući Speleološkom Odsjeku HPD Sniježnica, do sada istraženo svega četrdesetak špilja i jama, no neistraženih sigurno ima barem još tri puta toliko. Najveća koncentracija špilja i jama nalazi se na području Sniježnice i Konavoskih brda, no ni primorski dio ne zaostaje brojem i ljepotom ovih mističnih prostranstava.**



**P**odručje Konavala prostire se na prostoru od 209,15 km<sup>2</sup>, a pruža se u smjeru sjeverozapada prema jugoistoku s najvećom širinom od 12 km. Konavle su se smjestile na kontaktu geotektonskih cjelina Dinarika i Adriatika, što za posljedicu ima postojanje velikog broja speleoloških objekata.

Speleološki objekti su prirodno formirane podzemne šupljine. Mogu biti horizontalne (špilje) i vertikalne (jame), kombinacije špilja i jama, ponori, kaverne i druge varijacije. Radi se o objektima nežive prirode i sastavnica georaznolikosti koje su nama ljudima od iznimne važnosti budući da se u njima nalaze ogromne količine pitke vode. Samo u Hrvatskoj špilje i jame čuvaju oko 70 % zaliha pitke vode.

Ljudski doticaj sa speleološkim objektima kroz povijest je bio gotovo minimalan, stoga se u tamnoj utrobi razvijala posebna špiljska fauna. Svaki speleološki objekt postao je univerzum za sebe. Tisućama godina odcijepljene od sunčeve svjetlosti i predatora, špiljske životinje prilagodile su se danim uvjetima i stvorile svoj trajni dom.

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Što se tiče statističkih podataka u tim istraženim konavoskim špiljama i jamama, najdublja je Plješina jama na Sniježnici s dubinom od -173 m, iako to nije njena konačna dubina budući da još uvijek ima neistraženih dijelova.

Najdulja je pak jama Bezdan u Vignjima. Njezin sveukupni broj duljine kanala nedavno je prešao 1000 m, no i ona ima još upitnih dijelova pa se stoga mogu očekivati i dulji, a možda i dublji prinosi.

No, ostavimo statistiku sa strane. Špilje i jame Konavala baštine bogatu usmenu predaju još uvijek prisutnu u narodu. Tako gotovo svako selo ima svoju vilinu špilju ili vilinu *kamaru*, a među najpoznatijima su svakako špilja Šipun u Cavtatu i špilja Jezero, tj. Eskulapova špilja na Sniježnici.

Špilja Šipun, zaštićeni geomorfološki spomenik prirode od 1963. godine, smještena je na sjeveroistočnom dijelu poluotoka Rata u Cavtatu. Duga je 120 metara, široka 32 metra te je lako dostupna, što je jedan od razloga zbog kojeg je često posjećivana i spominjana kroz povijest.

U špilji, do sada, nisu pronađeni arheološki tragovi, no svakako se često koristila kroz povijest, pa je tako spominje i Vlaho Bukovac u svojoj autobiografiji *Moj život* pisanoj 1914. g.: *Moj otac je svilene bube gajio. (...) Toga je toliko bilo, da se čača nastanio bio u jednu špilju, koju zovu Šipun. Neke priče govore da je tu jednom živio zmaj: istina je svakako to, da se ta špilja proteže čak do mora. U njoj sam, sav prestravljen, prespavao mnogu noć, dok je čača uza me čuvao bube.*

Druga špilja koju često spominju pisci prošlosti je špilja Jezero na sjevernoj strani Sniježnice. Uz nju se veže legenda o Eskulapovoj zmiji koju prenose pisci poput Franja Marije Appendinija i Arthura Evansa.

Jedina donekle arheološki istražena špilja je Đurovića špilja u Moči-





ŠPILJE







## Čuvanje špilja i jama u njihovom netaknutom obliku je ustvari čuvanje zemljina kapaciteta da održava život.

ćima, smještena ispod današnje piste Zračne luke Dubrovnik. Godine 1907. don Vice Medini posjećuje špilju i piše: (...) U Močićima u baštini Gjurovića ima špilja, koja po svojoj veličini zaslužuje pažnju. Otvor je malen, zarastao grmljem. Tud se silazi strmo na jedno pedesetak metara i dolazi do ogromne visoke 'dvorane' urešene sa stalaktitima i stalagmitima, iz koje se granaju druge tri slične. Od nazad 50 godina nije u tu špilju niko ušao, a prije bi služila komu za utočište u nevolji. (...) Špilja je u zadnjih 100 godina od ovog zapisa doživjela mnoge preinake, pa tako više nema prirodnog pristupa budući da je 1962. godine, izgradnjom zračne luke, špilja za-

tvorena, a na njezin ulaz je nadograđen, 37 metara dugačak, betonski hodnik. Za potrebe izrade tzv. Skycellara špilja je arheološki istraživana 2005. godine svega pet dana, nakon čega je objekt dobio betonsku rampu i električnu rasvjetu koje su u potpunosti zapečatile mogućnost daljnjih arheoloških istraživanja.

Čuvanje špilja i jama u njihovom netaknutom obliku je ustvari čuvanje zemljina kapaciteta da održava život. Ne samo u vidu pitke vode koja se u njima nalazi, već i u vidu bogate špiljske faune koja ostaje na milost i nemilost nas, čuvara ove krhke i mistične prirode.





# Konavle's Magic Underground

**Thanks to the Speleological Department of the Croatian Mountaineering Association Sniježnica, about 40 caves and pits have been explored in Konavle so far, but there are certainly, at least three times as many still left unexplored.**

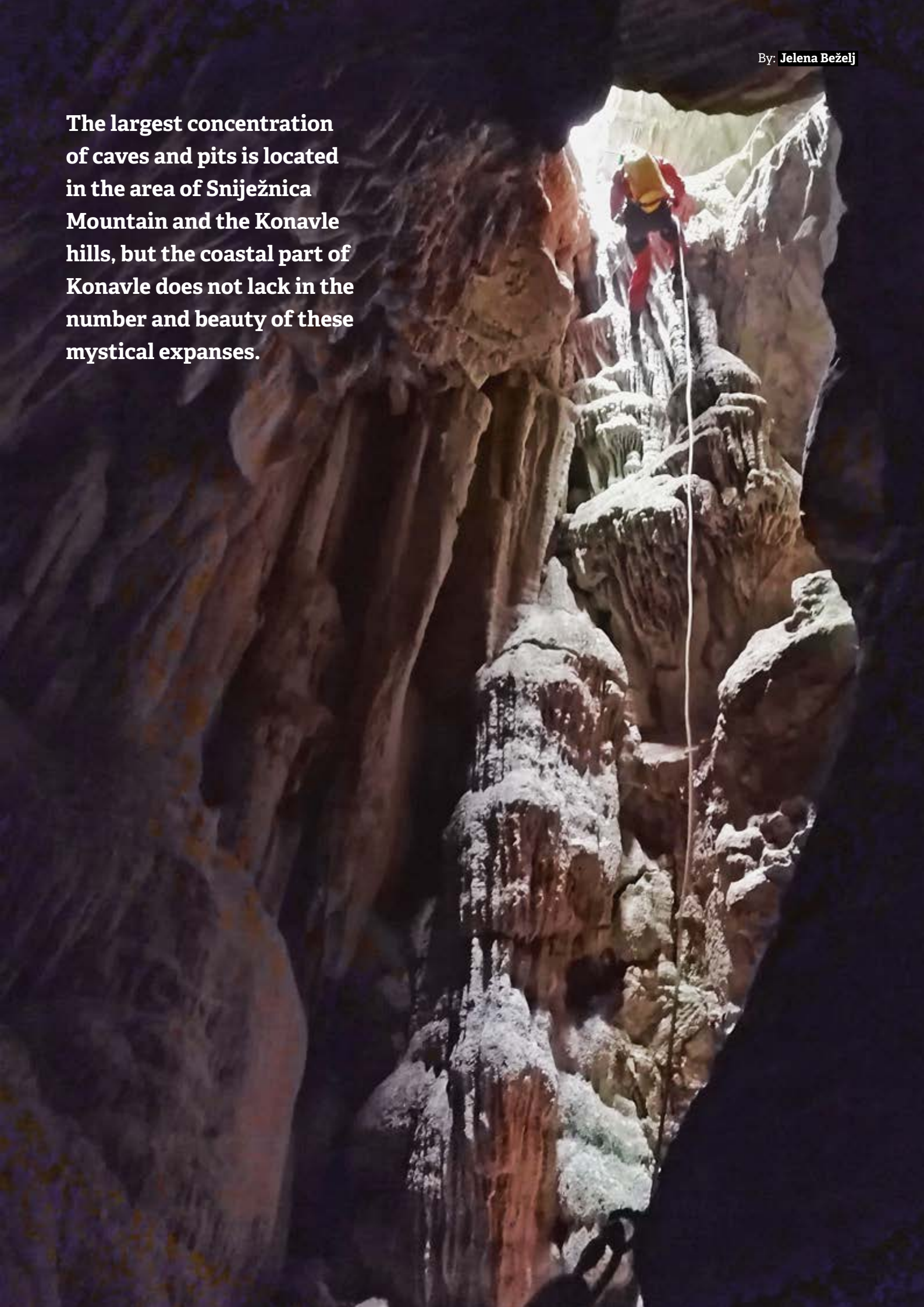
**T**he municipality of Konavle covers 209 square kilometers from northwest to southeast, with a maximum width of 12 kilometers. Because Konavle is located at the contact point between the Dinaric and Adriatic tectonic plates, the area is rich in underground caves and other speleological structures.

There are horizontal caves, vertical pits, sinkholes, caverns, and other variations. These components of geo diversity are of paramount importance to humans because they contain huge amounts of drinking water. In Croatia, caves and pits store about 70 percent of drinking water supplies.

Historically, human contact with speleological structures has been almost minimal; therefore, special cave fauna has developed in these dark wombs. Each speleological structure has become a universe unto itself. Cut off from sunlight and predators for thousands of years, cave animals adapted to their unusual surroundings and created their own permanent home.



**The largest concentration of caves and pits is located in the area of Sniježnica Mountain and the Konavle hills, but the coastal part of Konavle does not lack in the number and beauty of these mystical expanses.**







Thanks to the Speleological Department of the Croatian Mountaineering Association Sniježnica, about 40 caves and pits have been explored in Konavle so far, but there are certainly, at least three times as many still left unexplored. The largest concentration of caves and pits is located in the area of Sniježnica Mountain and the Konavle hills, but the coastal part of Konavle does not lack in the number and beauty of these mystical expanses.

The deepest pit explored so far is Plješina Pit on Sniježnica with a depth of -173 meters, although this is not its final depth because there are still unexplored parts.

The longest pit is Bezdan Pit in Vignji. The total length of the cave's channels has recently been found to exceed 1,000 meters, but some parts remain under exploration, and therefore longer and possibly deeper yields can be expected.

Putting statistics aside, the caves and pits of Konavle are also known for the rich oral tradition still present among the people. Thus, almost every village has its own fairy cave or *kamara*, and among the most famous are certainly Šipun Cave in Cavtat and Jezero Cave, i.e., Esculap's Cave on Sniježnica.

Šipun Cave, a protected geomorphological natural monument since

1963, is located in the northeastern part of the peninsula of Rat in Cavtat. It is 120 meters long, 32 meters wide, and easily accessible, which is one of the reasons it has been frequently visited and mentioned throughout history.

No archaeological remains have been found in the cave until now, but it has certainly been used frequently throughout history. The famous Cavtat painter Vlaho Bukovac mentions it in his autobiography *My Life*, written in 1914:

*"My father raised silkworms. (...) There were so many of them that dad settled in a cave known as Šipun. Some stories tell that a dragon once lived here: the truth is certainly that this cave extends all the way to the sea. In it, completely terrified, I slept many a night, while my dad kept the bugs beside me."*

Another cave often mentioned by writers of the past is Jezero Cave on the north side of Sniježnica Mountain. It is associated with the legend of the Esculap serpent, passed on by writers such as Francis Maria Appendini and Arthur Evans.

The only cave archaeologically researched to a certain extent is Đurović Cave in Močići, located under the runway of Dubrovnik Airport. In 1907, Don Vice Medini visited the cave and wrote:

*"(...) In Močići, on Gjurović owned*

*lands, there is a cave, which deserves attention due to its size. The opening is small, overgrown with bushes. There it descends steeply to about fifty meters and comes to a huge high 'hall' decorated with stalactites and stalagmites, from which three other similar ones branch out. In the last 50 years, no one has entered the cave, and before it served as a sanctuary to those in need (...)"*

The cave has undergone many modifications in the last hundred years since this record, so a natural approach no longer exists. In 1962, with the construction of the airport, the cave was closed, and at its entrance, a 37 meter long concrete corridor was built. For the purposes of building the so-called Skycellar (an airport attraction), the cave was archaeologically explored in 2005 for only five days, after which the facility received a concrete ramp and electric lighting that completely precluded the possibility of further archaeological research.

Keeping caves and pits in their pristine form actually preserves the earth's capacity to sustain life, not only in the form of drinking water, but also in the form of rich cave fauna that remains at the mercy of humans, the guardians of this fragile and mystical nature.



# Pokraj mora, uz rijeku i planinu

Nužno je imati bicikl, kacigu, vodu, osnovni alat i puno volje, a sve ostalo je manje važno za avanturu u koju se upuštamo.







**B**ike podvig vodi nas do članova Biciklističkog kluba Konavle koji u startu demantiraju promišljanja o biciklizmu samo kao o sportu. Na tezu kako je biciklizam spoj zdravog života, ekologije, zabave i turizma, konavoski biciklisti Ivan Banović, Dario Čondrić, Lukša Čupić, Tomi Ćorić, Đuro Mileusnić, Vlaho Bošković i Zoran Ćosić dodaju kako je to i jedinstveno društvo, najbolji način za otkrivanje mjesta koja drugačije ne biste vidjeli, putovanja stazama kojima inače ne biste nikada prošli.

Obišli su sva mjesta u Dubrovačko-neretvanskoj županiji od Prevlake, Vele Luke, Neretve i Primorja, a otkrili su i brojna mjesta izvan naših granica, ali bicikliranje kroz Konavle drže najljepšim doživljajem.

Da bismo bolje razumjeli priču biciklista moramo znati da Konavljani svoj kraj dijele na Gornju bandu i Donju bandu koja je bliža moru, dok je u sredini Konavosko polje. Za preporuku su sva tri pravca – kroz Polje za rekreativce, Donjom bandom kao atrakcija, a kombinacija Donje bande s povratkom kroz Gornju bandu za ozbiljnije bicikliste.

U Konavlima još uvijek nema službenih biciklističkih staza, iako sveukupno postoji 350 kilometara fantastičnih cestovnih, makadamskih, planinarskih i *hiking* vozničkih biciklističkih ruta. Prije točno deset godina udruga Agroturizam Konavle je, organizacijom utrke „100 km kroz Konavle“, pokrenula popularizaciju biciklizma u ovom kraju. No, sigurno će ih u narednim godina-

ma biti i više, jer je postalo već uobičajeno ove zaljubljenike u prirodu vidjeti u ekološkim akcijama tijekom kojih nastaju brojne biciklističke i pješačke rute kroz Konavle.

Najomiljenija ruta konavoskih biciklista je ona koja se prostire morskotranom Konavala. Ta „Plava magistrala“ obuhvaća rutu od Močića, preko Čilipa, Popovića i Radovića do Molunta. Za iskusnije bicikliste preporuka je posjet Prevlaci, te povratak Gornjom bandom preko Vodovađe, Dubravke, Soko Grada, Lovornog, Pridvorja, Mihanića do Zvekovice.

– Malo koji kraj ima mogućnosti poput Konavala. – smatraju zaljubljenici u biciklizam, i u svoj kraj.

–Ovdje, u jednom điru, biciklom možete pedalirati uz more, uz rijeku, u





polju i u planini. I zaista, dok se vozite kroz Konavle, pogled na trenutak poleti u daljinu prema brdskim visinama, a potom prema umirujućem morskom plavetnilu. Za tren se nađete u nekom od sela koja izgledaju nestvarno, s netaknutom prirodom i starinskim kućama koje se doimaju poput kamenih kulisa nekog retro filma, mirisima samoniklog bilja i ruralnog života koji buja svuda oko vas. – pojašnjavaju.

Prednost krajnjeg juga Hrvatske je i što biciklist koji dođe u Konavle može svaki dan voziti zanimljivim rutama, do 100 ili, čak, 150 kilometara i, uz to, birati sviđa li mu se više brdo, ravnica ili turistička vožnja. Za početnike je izvrsna biciklistička ruta od Zvekovice kroz Polje. To bismo mogli izdvojiti kao *najslađu turu* jer na njoj možete posje-

titi niz agroturizama, vinara, doći do rijeke Ljute, proći sve do Grude i u 35 kilometara uživati u svim blagodatima Konavala.

Savršenstvo Konavala teže je samostalno otkriti, no možda je baš ta činjenica izazov avanturističkom duhu. Našim biciklistima nije nepoznat osjećaj ljepote dok prolaze kroz duboku šumu ili tunele od zelenila, između dviju međa, kao da su u Šervudskoj šumi ili su poput hobbita.

Postoji nekoliko *wau momenata* i najpoznatijih točaka za *bike selfie*. Staza kojom se silazi na kupalište Pendža u Radovčićima i spust s Poljica prema Moluntu samo su neke od njih. Spust prema poluotoku Prevlaci popularno zovu *10%*, prema nagibu na tom dijelu puta, pa se taj prometni znak često

objavljuje na društvenim mrežama kao potvrda uspješnosti savladavanja novog izazova brojnim biciklistima.

Preporučit će vam konavoski biciklisti i druge zanimljive lokacije za savršene fotografije; od izvora u Vodovađi i Sokol Grada, do Kneževog dvora u Pridvorju ili male crkvice svetoga Vida u Vodovađi na kojoj se biciklisti obvezno zaustave zbog čarobnog pogleda na Konavosko polje.

U Biciklističkom klubu u Konavlima je tridesetak aktivnih biciklista, ali u posljednje vrijeme sve je više i domaćih individualaca i turista koji se mogu susresti putem u samostalnom otkrivanju ljepota Konavala.



# By the sea, along the river, and through the mountains

**All you need for the adventure we are about to embark upon is a bicycle, a helmet, water, basic tools, and good spirits; everything else is less important.**

**T**o lead us on our biking adventure, who better than the members of the Konavle Cycling Club, who think about cycling as much more than just a sport.

According to them, cycling is a combination of healthy living, ecology, entertainment, and tourism. Konavle cyclists Ivan, Dario, Lukša, Tomi, Đuro, Vlaho, and Zoran add that it is a unique way to socialize, and the best way to discover places you would not see otherwise, as you travel along paths you would otherwise never come across.

They have visited every place in Dubrovnik-Neretva County, from Prevlaka, to Vela Luka, Neretva to Primorje. They have also discovered many places outside our borders, but they consider cycling through Konavle the most beautiful experience of all.

To better understand the story of cyclists, we must know that the people of Konavle divide their region into the mountainous upper region, and the lower region by the sea, while in the middle is the Konavle Valley. All three routes are recommended – through the Valley for recreationists, the lower







region as an attraction, and a combination of the lower region and returning through the upper side for more serious cyclists.

There are still no official bicycle paths in Konavle, although there are a total of 350 kilometers of fantastic paved roads, macadam roads, hiking paths, and hiking/cycling routes. Exactly 10 years ago, the Konavle Agri-tourism Association began popularizing cycling in this area by organizing the “100 km through Konavle” race. There will certainly be more of them in the coming years, because it has become common to see these nature lovers implementing ecological initiatives including numerous bicycle and hiking routes through Konavle.

The favorite route of Konavle cyclists is the one that stretches along the sea side of Konavle. This “Blue Highway” includes the route from Močići, through Čilipi, Popovići and Radovčići to Molunat. More experienced cyclists are recommended to visit Prevlaka, and return to the upper route via Vodovađa, Dubravka, Sokol Grad, Lovorno, Pridvorje, and Mihanići to Zvekovica.

“Few places have opportunities like Konavle,” believe the lovers of cycling,

and of their region. “Here, in one go, you can pedal your bike by the sea, by the river, in the field, and in the mountains. And indeed, as you cycle through Konavle, the view for a moment flies into the distance towards the hills, and then towards the soothing blue of the sea. You find yourself in one of the villages that look unreal, with pristine nature and old stone houses that look like the background of a historical movie, with the scents of wild plants and rural life that flourishes all around you.” – they explain.

The advantage of the southern tip of Croatia is that a cyclist who comes to Konavle can ride interesting routes every day, up to 100 or even 150 kilometers and, in addition, choose whether they prefer hilly, flat or touristic terrain. For beginners, there is an excellent cycling route from Zvekovica through the Valley. We could single it out as the sweetest route because you can visit a number of small farms and wineries until you reach the river Ljuta, and go all the way to Gruda to enjoy all the benefits of Konavle, all in 35 kilometers.

The perfection of Konavle is harder to discover on your own, but perhaps this fact is just the challenge for the

adventurous spirit. Our cyclists are not unfamiliar with the feeling of beauty as they pass through a deep forest or tunnels of greenery, or between two stone walls, as if they were in Sherwood Forest.

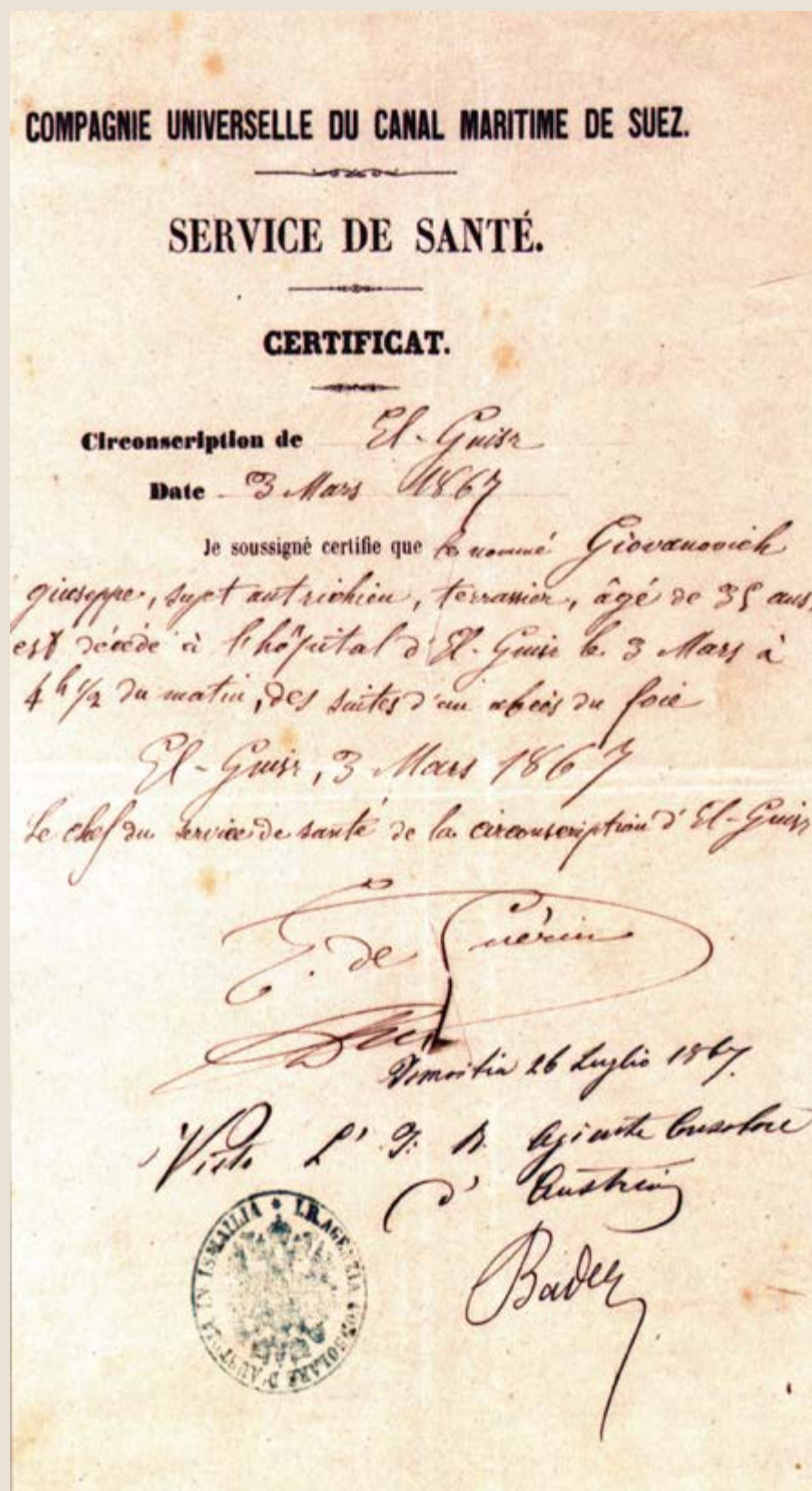
There are a few spectacular moments and well known points for a bike selfie. The path that leads down to the Pendža Beach in Radovčići and the descent from Poljica to Molunat are just some of them. The descent to the Prevlaka Peninsula is popularly called 10%, according to the gradient on that part of the road, so this traffic sign is often published on social media as proof of the success of many cyclists in overcoming a new challenge.

Konavle cyclists will recommend other interesting locations for perfect photos; from the spring in Vodovađa and Sokol Grad, to Rector's Palace in Pridvorje or the small Church of St. Vid in Vodovađa with its magical view of the Konavle Valley.

There are about 30 active cyclists in the Cycling Club in Konavle, but lately there are more and more locals and tourists who can be seen along the way, discovering the beauty of Konavle on their own.



# Konavoske suze



O tome koliko je važan i što je značio Sueski kanal čijom je izgradnjom povezano Sredozemlje i Crveno more, ispisane su stranice i knjige. No, manje je poznato koliko je Konavljana sudjelovalo u tom povijesnom poduhvatu te koliko ih je svojim znojem i suzama „natopilo“ Suez.

Bržoj pomorskoj trgovini, uz modernizaciju opreme, doprinijeli su sustavi kanala, a za Europu, najvažniji takav kanal onaj je Sueski koji spaja Sredozemlje i Crveno more. Do njegove izgradnje roba iz Azije prevozila se morskim putem oko Afrike koji je duži 6500 km, a samim time i skuplji, ili je išla kopnenim putem do sredozemnih luka. U izgradnji ovog velebnog zdanja svoj obol dali su i Konavljani.

Dugo iščekivani kanal, čija je ruta bila između Port Saida i Sueza, počeo se kopati 1859. godine, a službeno je otvoren 1869. godine. U prvim godinama izgradnje isključivo su Egipćani pri-



# Sueza

silno radili na kanalu. Sve potrepštine, alati, materijali, drvo i željezo trebalo je dopremiti iz Europe, a voda se dopremala devama. Najveći kolonist u Indiji, Velika Britanija, želeći zaštititi svoju trgovinu, nastojala je omesti izgradnju Sueskog kanala tvrdeći da kompanija koristi robovsku radnu snagu, premda ih je ona sama koristila nekoliko desetljeća ranije kada je izgrađena željeznica od Kaira do Sueza. Uz pritisak Velike Britanije i velike smrtnosti radnika zbog kolere, nesreća, ali i žeđi, ukida se prisilni rad. Šezdesetih godina 19. stoljeća na kanal počinje dolaziti sve više Europljana, a među njima i Konavljani.

Sredinom 19. stoljeća sve više i više Konavljana iseljavalo je na istočni Mediteran, a Egipat je bio jedna od traženijih destinacija. Tada su na Levantu nicali trgovine i obrtničke radionice Konavljana, a velik broj mornara odlučilo je ploviti na brodovima iz Osmanlijskog Carstva. Stalna potreba za radni-

cima (ukupno je 1,5 milijuna ljudi radilo na kanalu, u grupama od 30 000 radnika) i velika zainteresiranost Austrije za projekt privukla je i tridesetak Konavljana. Za razliku od trgovaca i obrtnika koji su se češće nastanjivali u Aleksandriji i Kairu, a jedan Konavljani je čak postao i dogradonačelnik Kaira, na Suez su dolazili nekvalificirani radnici. Tako su i naši Konavljani na Suez bili fizički radnici. To su uglavnom bili mladi ljudi od 20 do 30 godina u potrazi za brzom, ali i opasnom zaradom.

Teški uvjeti rada na pustinjskom suncu, bez gotovo ikakve mehanizacije, iscrpljivali su i najsnažnije radnike. Uz to, kolera, koja je bila nevjerojatno raširena u 19. stoljeću, brzo se razvijala u nehygienjskim uvjetima radnih kampova. Za nju je najzaslužnija onečišćena voda, odnosno miješanje otpadnih voda s vodom za piće. Do radničkih kampova nije bilo vodovoda pa je kompanija dnevno koristila 1600, od svojih

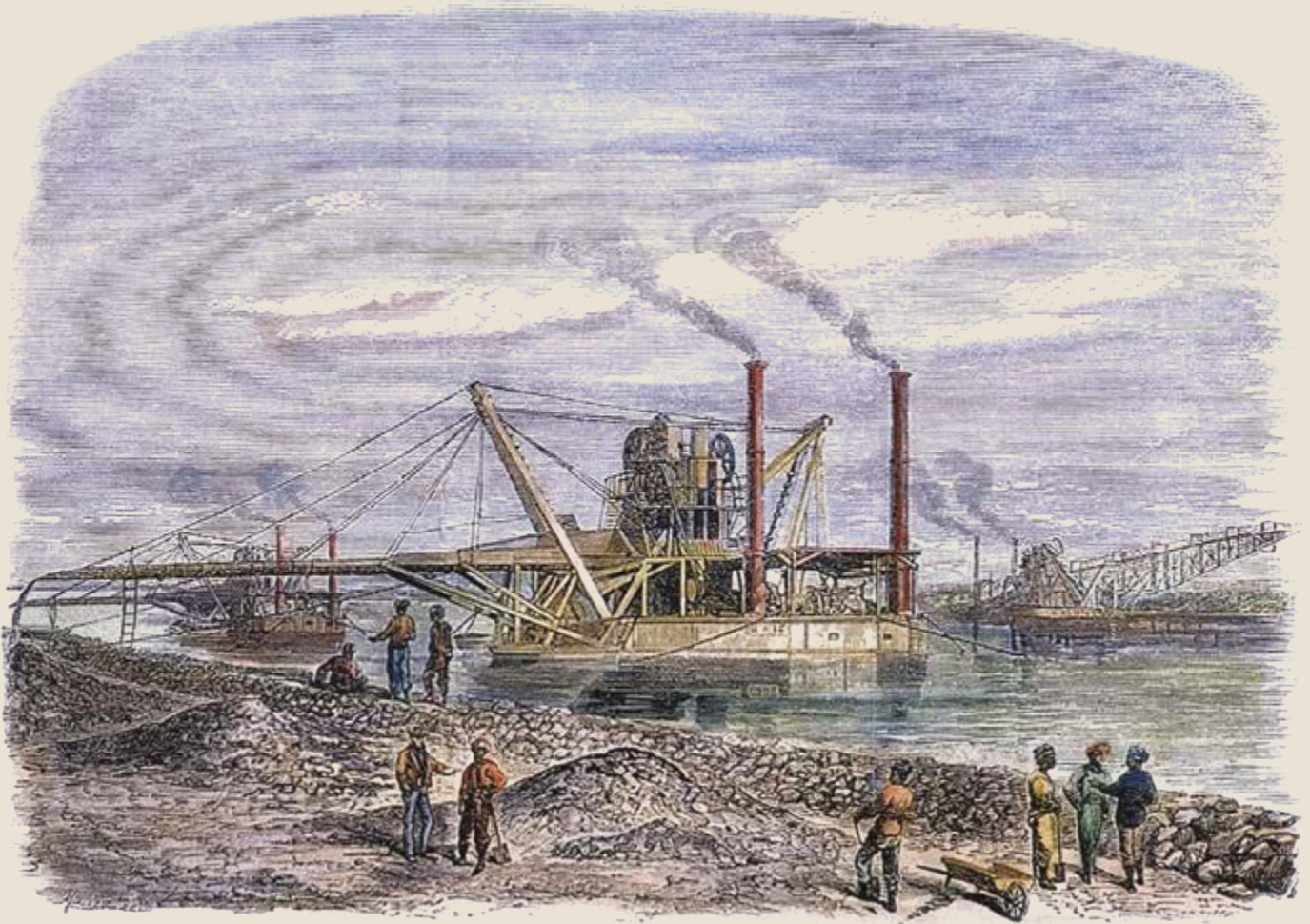
1800, deva samo za prijenos vode. Ipak, ni kasnije prokopani vodovod nije uspio spriječiti bolesti radnika. Pretpostavlja se da je na desetogodišnjoj izgradnji kanala umrlo više desetaka tisuća ljudi. Od tridesetak konavoskih mladića samo su petorica preživjela, a neki su se i vratili u Konavle. Oni manje sretni zaglavili su u bolnicama Aleksandrije ili Port Saida, ili su podlegli bolesti prilikom povratka kući.

Strašne priče o radnicima na Sueskom kanalu ostale su žive i u Konavlima u 20. stoljeću. Tako je ostalo zapamćeno i kazivanje jednoga Konavljana za kojega su smatrali da je poginuo na izgradnji kanala jer nisu dobili nikakve vijesti od njega. Ipak, nakon nekoliko godina izbjavanja u inozemstvu, uspio se vratiti u Konavle, preživjevši krvavu rabotu spajanja dvaju mora kojom je spojen svijet Mediterana s Bliskim i Dalekim Istokom.





# Tears from Konavle



Countless pages and books have been written about the importance and meaning of the Suez Canal, whose construction connected the Mediterranean and the Red Sea. However, it is less known how many people from Konavle participated in this historical endeavor and how many of them watered the Suez with their sweat and tears.

In addition to the modernization of equipment, canal systems have contributed to faster maritime trade, and for Europe, the most important such canal is the Suez Canal, which connects the Mediterranean and the Red

Sea. Until its construction, goods from Asia were transported by over land to Mediterranean ports, or by sea around Africa, a journey 6,500 km longer, and therefore more expensive. The people of Konavle also contributed to the construction of this magnificent structure.

Work on the long-awaited canal between Port Said and Suez began in 1859, and the canal was officially opened in 1869. In the first years of construction, local Egyptians were forced to work on the canal. All supplies, tools, materials, wood, and iron were brought from Europe, and water was delivered by cam-

els. India's largest colonizer, Great Britain, seeking to protect its trade, sought to thwart the construction of the Suez Canal by claiming that the company was using slave labor, although the British had used slaves decades earlier when the railroad from Cairo to Suez was built. With the pressure from Great Britain and the high mortality of workers due to cholera, accidents, and dehydration, forced labor was abolished. In the 1860s, more and more Europeans began to come to work on the canal, including the people of Konavle.

In the middle of the 19<sup>th</sup> century, people from Konavle emigrated to the

# at the Suez Canal



eastern Mediterranean, and Egypt was one of the most sought-after destinations. At that time, shops and craft workshops of the people of Konavle sprang up in the Levant, and many sailors were employed on ships from the Ottoman Empire. The constant need for workers (a total of 1.5 million people worked on the canal, in groups of 30,000), and Austria's great interest in the project, attracted about 30 Konavle residents. Unlike merchants and craftsmen, who often settled in Alexandria and Cairo, including one man from Konavle who even became deputy mayor of Cairo, unskilled workers came to Suez. And thus our people from Konavle were manual workers in Suez. These were mostly young people aged 20 to 30, in search of quick, but

also dangerous, earnings.

Difficult working conditions in the desert sun, without almost any mechanization, exhausted even the strongest workers. In addition, cholera, which was incredibly widespread in the 19<sup>th</sup> century, developed rapidly in the unsanitary conditions of work camps. The cause of cholera was the polluted water, i.e., mixing wastewater with drinking water. There was no water supply to the workers' camps, so the company used 1,600 camels (out of a total of 1,800) per day only just to transport water. However, even the subsequently built water supply system failed to prevent disease. It is estimated that tens of thousands of people died during the 10-year construction of the canal. Of the 30 or so young men

from Konavle, only five survived, and some returned. Those less fortunate were stuck in hospitals in Alexandria or Port Said, or succumbed to illness on their journey home.

Terrible stories about workers on the Suez Canal remained alive in Konavle even in the 20<sup>th</sup> century. That is how the story persisted of a man from Konavle who was thought to have died on the construction of the canal because his family did not receive any news from him. However, after several years abroad, he managed to return to Konavle, surviving the bloody work of connecting the two seas that joined the world of the Mediterranean with the Middle and Far East.







# MANTALA

## dragocjena slastica

**M**antala je najcjenjenija slastica blagdanskog stola u dubrovačkom kraju, a u njezinom okusu krije se zgusnuti miris jeseni, probranih zrna zrelog grožđa, mirodija koja se rascvjetavaju na nepcu egzotikom cimeta, klinčića, muškatnih oraščića, korice domaće naranče i limuna. U arhivskim spisima spominje se još od 16. st., kao protokolarni poklon gostima kojima se željelo iskazati najveće poštovanje i naklonost. Posebno mjesto zauzimala je među slatkišima za sultana, sultanije i velikog vezira na Porti. Tu skupocjenu slasticu nisu svi mogli priuštiti pa je često bila predmetom krađe, što se donajednom izučavajući kaznene spise.

Stare recepte za izradu te slastice

i danas čuvaju brojne domaćice diljem Konavala. Za pripremu mantale osnovni sastojak je mošt koji se dobije ukuhavanjem svježeg soka grožđa. Na temperaturi, ne većoj od 60 stupnjeva Celzijevih, mošt se satima kuha na tihoj vatri, kako bi se reducirao na jednu trećinu od početne količine. Najkvalitetniji mošt je od crnih sorti grožđa koje sadrže visoki slador: plavac mali, plavka ili dalmatinka. Ukuhani mošt je gusti, slatki sirup opojnog mirisa kojeg u Konavlima nazivaju **varenik**.

Još od antičkih vremena diljem Mediterana u vinorodnim područjima spravljale su se slastice od ukuhanog mošta. U to doba **mustaceum** je bio naziv za kolač od mošta, sira, masla i

kumina, dok je **mustace** bio meki kolač od mošta. U jedinoj sačuvanoj rimskoj kuharici od Apicija, nazivi **mustei**, **mustacei** korišteni su za male fete kruha napravljene od mošta, mlijeka i brašna. Diljem Mediterana spravljaju se slastice od mošta iako se recepti razlikuju. U Kalabriji i Oristanu poznate su pod nazivom **mostacciolo**, **mustazzulu** ili **nzu-do**. U Makedoniji ga nalazimo pod imenom **retselia**, a u Grčkoj **moustalevria** i **soutzukia**, dok se u Turskoj naziva **kof-ter**. U Hrvatskoj mantalu nalazimo još pod nazivima **čupter** i **kumpet**.

U Konavlima se tradicija spravljavanja mantale zadržala više nego igdje drugdje. Prije su prilikom izrade te slastice sudjelovali svi ukućani. Kuhala se



# od zrelog grožđa

uglavnom po lijepom vremenu ili kad zapuše bura, sjeverni vjetar koji bi je brzo osušio. Domaćin je bio zadužen donijeti svježe iscijeđen sok grožđa, a potom su žene kuhale **varenik**. Pripravile bi i krupno mljeveno brašno od domaće pšenice, dok bi starija djeca čistila i, na krupno, rezala orahe i bademe. Nakon što bi ukuhale **varenik** nastavljale su s pripremom mantale. Dok je jedna žena polako, među prstima, dodavala krupno mljeveno domaće brašno, druga je miješala da ne zagori. Kad bi se smjesa počela zgusnjavati, Konavoke bi dodale naribane kore naranče i limuna, u mužaru usitnjenih klinčića, muškatoz oraščića, i cimeta, a onda krupnije sjeckane bademe i orahe. Nastavile bi

sa miješanjem sve dok smjesa ne bi bila dovoljno gusta, toliko da drvena žlica u njoj može stajati uspravno. Dobro ukuhanu mantalu izlile bi u drveni okvir čije dno je prekrivala mokra krpa, obilno posuta cimetom. Smjesu bi poravnale, kako bi ostala glatka, a onda bi i po vrhu posuli cimet. U drvenom okviru sušila bi se četiri do pet dana u prozračnoj prostoriji. Potom bi je izvadili iz kalupa i nožem narezali na veće kocke, koje bi slagali na lišće lovora i ponovo bi je vratili na daljnje sušenje. Dobro osušena mogla je trajati mjesecima, spremljena u zatvorenim posudama.

Mantala se spremala u jesen i prvi put bi se probala za blagdan Svih Sve-

tih u studenom. Uglavnom se čuvala za Božić, blagdane, svadbe i druge svečanosti. Iznosila se pred dragog gosta narezana na male četvrtaste komade poslagane na freško lišće lovora ili naranče uz čašicu rakije. Gosti bi je uzimali skupa s listom i s njih bi jeli. Karakteristične tamno smeđe boje, posložena na zeleno lišće na bijelome tanjuru, krasila je konavoske trpeze.

Ta slastica iz davnih vremena bila je i ostala cijenjeni poklon i kad vas u konavoskoj kući posluže mantalom, znajte da vam iskazuju najveću čast. Jer u mantali je spoj sjećanja generacija, pretočena toplina juga u slatki zalogaj, kojeg će vam ponuditi uz mlado vino, dobar sir ili samo kao slasticu.



# MAN TALA

## A precious dessert made from ripe grapes

**M**antala is the most appreciated dessert of the holiday table in the Dubrovnik area. Its flavor invokes the rich aroma of autumn, with ripe grapes and spices that bloom on the palate: exotic cinnamon, cloves, nutmeg, and local orange and lemon rinds. Mantala has been mentioned in archival documents since the 16<sup>th</sup> century as a traditional gift for guests to whom hosts wished to show the greatest respect and affection. During the days of the Ottoman Empire this dessert occupied a special place among sweets for sultans, their wives, and the grand vizier. Not everyone could afford this expensive dessert, so it was often the subject of theft, which is evident from archived criminal records.

Old recipes for making this dessert are still cherished by many families throughout Konavle. For the preparation of mantala, the basic ingredient is grape must, which is obtained by boiling fresh grape juice. The must is cooked over low heat for hours, at a temperature not exceeding 60 degrees Celsius, until it has reduced to one third of the initial amount. The highest quality must is from red wine grape varieties that contain a high percentage of sugar: Plavac Mali, Plavka or Dalmatinka. Boiled must is a thick,

sweet syrup with an intoxicating smell; in Konavle it is called *varenik*.

Since ancient times, sweets made from boiled must have been produced throughout Mediterranean wine-growing areas. At that time, *mustaceum* was the name for a cake made from must, cheese, butter and cumin, while *mustace* was a soft cake made of must. In the only surviving Roman cookbook from Apicius, the names *mustei* and *mustacei* were used for small slices of bread made from must, milk, and flour. Must desserts are made all over the Mediterranean, although the recipes vary. In Italy's Calabria and Oristan it is known as *mostacciolo*, *mustazzulu* or *nzudo*. In

Macedonia it is found under the name *retselia*, and in Greece it's *moustalevria* and *soutzukia*, while in Turkey it is called *kofter*. In Croatia, mantala is also called by the names *čupter* and *kumpet*.

In Konavle, the tradition of making mantala has survived longer than anywhere else. In the past, all family members took part in making this dessert. It was mostly cooked during nice weather or when the bora wind blew, as this northerly wind would help to dry it quickly. The host was in charge of bringing freshly squeezed grape juice, and then the women cooked *varenik*. They would also prepare coarsely ground flour from homegrown wheat,





while older children would clean and chop walnuts and almonds. After cooking the *varenik*, they would continue with the preparation of mantala. While one woman slowly, using her fingers, added coarsely ground home-made flour, another stirred to keep it from burning. When the mixture began to thicken, Konavle women would add grated orange and lemon zest, mortar-ground cloves, nutmeg, and cinnamon, and then coarsely chopped almonds and walnuts. They would continue stirring until the mixture was thick enough so that a wooden spoon could stand upright. The fully cooked mantala would be poured into a wooden frame whose bottom was

covered with a wet cloth, abundantly sprinkled with cinnamon. They would flatten the mixture to keep it smooth, and then sprinkle cinnamon on top. The mantala would dry in the wooden frame in an airy room for four to five days. Then they would take it out of the mold and cut it into larger cubes which would be placed on bay leaves and then it would be put back for further drying. Well dried, it could last for months if stored in closed containers.

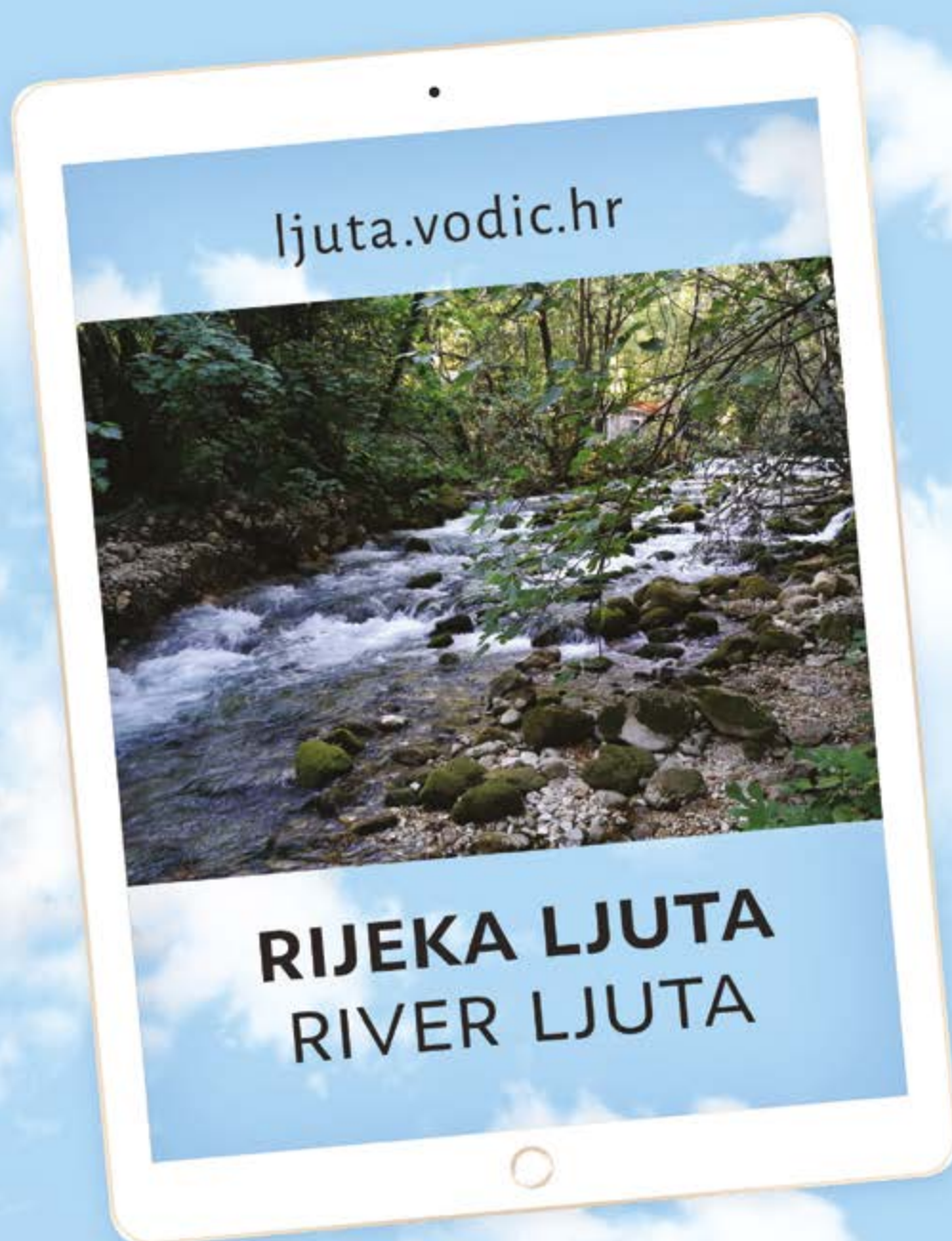
The mantala would be prepared in the fall and would be tried for the first time on All Saints Day in November. It was mostly kept for Christmas, holidays, weddings, and other celebrations. It was presented to important

guests, cut into small square pieces arranged on a fresh bed of bay leaves or orange leaves, served with a glass of brandy. Guests would take it along with the leaf and eat from it. Its characteristic dark brown color, arranged on green leaves on a white plate, adorned Konavle tables.

This dessert from ancient times was and remains a valued gift; when you are served mantala in a Konavle home, you know that you have been shown the greatest honor. Mantala is a blend of the memories of many generations, the southern warmth of the region poured into a sweet dessert, served with vintage wine, fine cheese or alone as an exquisite dessert.



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